A STORY by OLIVE THOMAS

Dramatic Mirror

JULY 10, 1920

THE SCREEN AND STAGE WEEKLY

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In "Up In Mary's Attic"

Broadway Buzz · Pictures · Shows

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Story by ALEX. A. STUART

"BRAIN CINEMA," the first of a series of high-class productions made for the highest class theatres, contains a strong plot of Love, Mystery and Science. A story that for originality, quality, and theme will have a universal appeal.

With an all star cast, plus superb direction and absorbing story, "Brain Cinema" will strike a new high mark in box office records for the exhibitor.

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Be a kid again!

Fill your pockets with doughnuts—whistle for your dog—and beat it over the back-yard fence with Edgar.

Don't miss Booth Tarkington's new Motion Picture series.

WERE you ever twelve years old? Did you ever *hate* your brother, *de-spize* your father and wish your teacher would be scalped by Indians?

The funniest, loneliest little boy in the world is the twelve year Edgar. Loved by everyone but understood by no one. Alone with his dog he faces an unfriendly world.

Edgar didn't really mean to be bad, but of course he'd get in wrong when Freddie was teacher's pet. And Alice the golden haired who made his heart go pit-a-pat only stuck out her tongue—

Booth Tarkington knows the American boy as no author who has ever lived.

And Goldwyn has made this picture just as Booth Tarkington planned it. No printed story could make boyhood so real. Only on the screen can you read a boy's soul. His fantastic notions—his dreams—his ambitions are right before your eyes—

Go and take the whole family. Let the youngsters see you can laugh as hard as they! Don't miss a single one of Goldwyn's new Booth Tarkington "Edgar" pictures.

GOLDWYN MOTION PICTURES

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JUSTINE JOHNSTONE

The newest luminary of picturedom who will make her debut as a Realart star soon in "Moonlight and Honeysuckle," the recent stage success

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID

BEN DE CASSERES is becoming more and more of a humorist each day. Time was when he was a philosopher. After roaming in the meadows of metaphysics for years he began the tortuous ascent of Olympus. He believed he would find a vast and frenzied public there waiting for his words. But alas he was mistaken. De Casseres says there was no one to greet him when he reached the top. He looked over the great distances and beheld instead the v. and f. public applauding Charlie Chaplin throw pies. And straightway he decided to discard philosophy for humor. He throws pies most every Sunday in the —(adv. Consult the daily newspapers.)

. . .

It may develop that Mr. Volstead was beaten for renomination in the primaries by exactly 2.75 per cent.

. . .

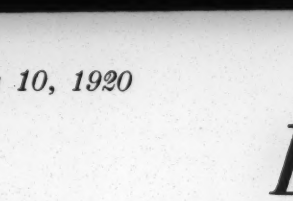
Everything Is Grist

that comes to the publicity mill of Doug and Mary. The Baptists held a convention last week in Buffalo and elected to their executive committee the Los Angeles clergyman who married the film stars.

. . .

And Now They Are to Learn

the real jazz and shimmy in London. An American girl—May Leslie—has been engaged to stage the American dances in a new revue to be presented in the British capital under the title of "London, Paris and New York." It is good judgment on the part of the English. Has not London a dance



or two to send us? We would be eager to exchange the jazz and shimmy for something new even though it had to be danced with monocles.

. . .

There May Be Some

significance to Governor Edwards in that plank road near Newark as he drives his motor car to Trenton. But perhaps he does not drive over it any more when it is wet.

. . .

Jack Johnson always was fast on his feet. The other day he moved with more than usual speed. He gumshoed across the international line near Tia Juana the other day for the space of a few inches. As he looked longingly at the flag flying from the customs house an alarm clock went off in the house and scared the negro. He jumped quickly into Mexico.

. . .

Revolution on Broadway

A Victor Herbert operetta is going to compete with the summer revues.

What has become of the old-fashioned vaudeville actors who used to stand on Broadway between Forty-second and Forty seventh Streets bareheaded and in sport shirts?

. . .

Can you fancy the wedding march whistled by girls? Yet that is what happened at a recent wedding in Nevada. Perhaps, the idea was the inspiration of the bridegroom who wanted to relieve himself of expected embarrassment by thrusting it upon the whistlers. Girls, so tradition has it, are embarrassed when whistling—all save Carroll McComas.

. . .

Good News for Singer's Midgets

The best type of man for long life, it is reported, is rather short and below the normal height.

. . .

The Dailies Continue

to sneer at vaudeville when they pay any attention to it at all. Writes a reviewer in the Sun, in speaking of a player on this week's program, "he represents the perfection of acting in vaudeville, which consists of speaking so rapidly that nearly every part of a sentence is lost until the actor jumps with both feet on its last important word." Ethel Barrymore, Bernhardt, Henry E. Dixey, Wilton Lackaye,—the list of noted players who have appeared in vaudeville is too long to be printed here—have represented the perfection of acting in the two-a-day and none "jumped with both feet on the last important word in a sentence."

. . .

It May Be Different Then

Perhaps when automobiles are as common among newspaper men as they are among plumbers F. P. A. will not feel that he deserves legal punishment for driving 27 miles an hour. Plumbers have no regrets to offer when they are arrested for driving 27 miles an hour.

. . .

New York May Cut

but little figure in political conventions so far as personal influence is concerned. But once a distinctly New York tune is sounded her weaknesses are forgiven. Take the case of *East Side, West Side,* the *Bowery* and *Rosie O'Grady.* These old songs of a picturesque New York captured the Frisco convention the other day, while other states had to combine under the tune of *Dixie* in order to make a decent showing in comparison.

The Elwell Case

(*By Our Own Crime Expert*)

Find the person who shot the Colt 45 U. S. Army revolver at the address 244 West 70th Street, New York City, between the hours of 2:30 A. M. and 8:30 A. M. and you will find the murderer of Joseph Bowne Elwell.

(Signed) Arthur Somers Reeve.

. . .

Why *don't* the musicians strike in those theaters wherein musical comedies are not playing?

. . .

Not Such a Feat After All

An English clergyman thinks he has a good claim to the long distance reading championship, having read the Bible through seventy-one times. That's nothing. The chief stage director of the Messrs. Shubert read David Graham Phillips' novel "Susan Lenox" 813 times during the last five years.

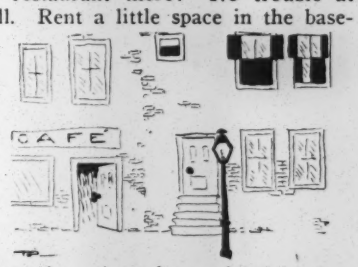
. . .

There is no personal government in Fayetteville, N. C. The Mayor of the town resigned after holding the office twenty-four hours, charging that the Board of Aldermen had taken over all his functions.

. . .

No Theaters In

Greenwich Village, declares Borough President Curran, recommending the denial of the petition for a change from a residential to a business zone of the property adjoining Sheridan Square. But do you want to establish a restaurant there? No trouble at all. Rent a little space in the base-



men of a private house, label it after the manner of the resorts in the Montmartre in Paris and no one appears to say you nay.

. . .

Can Ghosts Be Ghosts and Negroes at the Same Time?

A motion picture company admitted that it was responsible for the ghosts seen in an unfinished mansion in New Rochelle the other night but no explanation, according to press dispatches, was offered for the presence of negroes in the house and who were believed by some eye-witnesses to have been the ghosts.

. . .

Think of the sorrow that must be Colonel Harvey now that he has no opportunity to chant "McAdoodledo."

Broadway Primer

(*Twelfth Lesson*)

Q. What is a first-night audience?

A. That audience sometimes referred to as the death watch which attends the premiere of a new play.

Q. Of whom is it composed?

A. Actors out of work, actresses out of work, song pluggers, wig makers, shoe makers, dressmakers, corset manufacturers, cosmetic manufacturers, automobile agents, scenic painters, song writers, dramatic critics, dramatic reviewers (there is a distinction) and Eugene Kelcey Allen.

. . .

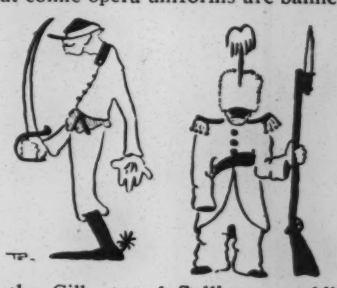
Erlanger Is Watching

Lee and J. J. as well as the census, and the merry battle is on to acquire theaters in those cities such as Cleveland and Detroit that have shown amazing growths in population. Mr. Erlanger will have two playhouses in Cleveland next fall instead of one. When is the Shubert communique to be issued?

. . .

There Won't Be So Many

generals in the Mexican army now that comic opera uniforms are banned



in the Gilbert and Sullivan republic to the South. Which is a rather disquieting fact for Hearst and Senator Fall. If Mexico now goes to work and builds an army in which there is at least one private to every general she can put up a much better fight when the Hearst headlines begin their heavy bombardment.

. . .

Heywood Broun, listening to the ponderous platitudes at the San Francisco convention, heard the Governor of Arkansas declare that his state was the only one mentioned in the Bible. "Noah looked out of the Ark and Saw," said the Governor. Broun says that was the worst joke he even heard. He might also have said it was a joke of Noah count.

. . .

Wouldn't You Think

an idea lurks in the report from the Argentine that railway dining cars are being equipped with pianos—an idea for a theatrical manager who seeks profits in the novel? If some persuasive manager could interest American railways in such an innovation he might reap rich rewards from booking musical acts on tedious car journeys.

. . .

At any rate, Cox offers more opportunities to the rhymesters than Harding. If Knox had been nominated by the Republicans there would be a sprightly summer ahead of us.

What will be the Democrats' slogan? How about—Cox, Cox; Mark it for the ballot box?

DRAMATIC MIRROR

HOPE HAMPTON — *Whose first photoplay production for Metro entitled "A Modern Salome" established her as a film star of the first magnitude*

The High Cost of Being a Star

By Olive Thomas

One Has to Live Up to One's Salary —Clothes Must Be Exclusive — An Automobile Is a Necessity

THE high cost of being a star—that's the text of my sermon today. I did not choose this because of the general popularity of the high cost of living topic as a matter of social discourse, but because so many people seem to wonder how a film star finds places enough in which to spend her money.

"Oh, I'd just LOVE to be a star movie actress," girls tell me, "and make lots of money." And I always reply, "Yes, you have to make lots of money, or you can't afford to be a star."

There's Always a Reason

as the advertiser tells us, for everything. The reason motion picture actresses have to get salaries almost as big as they are alleged to get is because they have to have them. Picture starring is the most expensive profession known. And if the upward tendency continues, some of our best stars may be forced out of business.

In the first place, a movie star just has to have a nice home to go home to in the evenings. For contrary to the accepted belief, the actress spends many evenings in her home. And it takes a beautiful, restful place to make up for the days she spends at a noisy, ugly studio, or possibly on location at some barren place. Soft candle light does much to neutralize the effect of spot lights and studio glare.

A motion picture actress

Must Have Servants

to look after her home because she herself is gone all day. No matter how much she may know about housekeeping and home management, she can't possibly put it into use when she is always away.

She has to keep a maid, because her clothes must be kept in shape—they must be ready. The clerk or the stenographer may throw on her things hastily, pin up the strap to her camisole and hope that her associates for the day will not notice the run in her five dollar hose—but the evil eye of the camera would catch these things right away. She usually returns home too late to catch a manicurist or a hairdresser in her lair, and her maid must be depended upon for these attentions.

An actress must have a machine—and a chauffeur—although their mission in her life is not to afford pleasure. Usually her studio is situated in some out of the way place, and she doesn't have all day to make railroad or subway connections. Her day begins at nine—at the studio.

And clothes—if they are a problem to the average woman, they are

A Whole Arithmetic

to the film actress. It is a homely truth, but good clothes cost money—the better and more exclusive they are, the more money it takes to lure them from the holder.

The days are over when an actress can fake effects in clothes. If she wears anything but the best, the majority of women in the audience know it, whether in Metropolitan New York, or in a crossroads village. The picture actress can't buy her clothes at a department store, she can't run the risk of duplicates. Her things must be the product of some exclusive modiste.

Actresses often pay hundreds of dollars for a gown that sees the light of day in only one scene. One may pay a thousand dollars for a coat, good for only one picture. If she dared to wear the same costume in more than one picture, the audience, to a woman, would rise up against her. And she has not only to have smart gowns and hats, but all the fashionable accessories and jewels that the woman of wealth is supposed to wear.

But even with the cost of starring soaring to the skies, the number of girls

Who Have Stage Ambition

is keeping pace. All over the country, stenographers and workers in less decorative walks of life are giving up their jobs and are thronging the movie studios and besieging the casting directors to give them a chance—the merest little part—but a chance to try their wings.

And when girls with stage ambitions consult me, I always advise them to make the effort and see what they can do. For the girl who isn't genuinely ambitious soon drops by the wayside, and the one who really loves the stage is happier there, no matter how far short she falls from her ambitions, that she could possibly be anywhere else.

I know how the stage struck girl feels—for I certainly was one. I wanted to go on the stage from the time I was old enough to see "Uncle Tom's Cabin," for the first time. I used to drape an old lace curtain over my shoulders and deck myself out with all the cast off finery I could find in the house,

And Imitate All

my favorite stars in the privacy of my own room.

I spent hours adoring the pictures of successful actresses and trying to imagine what it would be like to be famous and much photographed—just as a girl of ten looks at a girl of eighteen and wonders how it feels to be grown-up. I imagined that after one reached the dizzy heights of fame, that is, when one could see her name on Broadway, that she just basked in the rarefied atmosphere, and smiled down at the whole world.

But an actress, never really arrives—to herself. The stage is a sort of Never-Never Land, where you never really grow up. And even after you have achieved what looked like success to you in your wondering, childhood days, there is always something ahead that you want to do before you can satisfy yourself.

The Little Ingenue

whose charm is the fact that she looks so immature and so unfit for big things—she dreams of Shakespearian roles—dreams that everyone but she knows she can never realize.

The round little comedian, who makes you feel cheerful just to look at his apparently untroubled face, wants to do Hamlet. The heavy tragedienne always wants a lighter role—and there you are. However much the stage gives you, it always seems to promise you more, and for every little step you advance, your horizon widens just that much more, so you never seem to make much progress. And no matter to what point of apparent success you arrive, you seem just as far away from your ideal as you did when you draped your lace curtain about you and played Little Eva for your dolls.

And it is because the illusion

Stays With the Game

that the actors stay in the field long after their best years are over, and come back to it after they have tried out ease and wealth and found them lacking. For the stage never loses its lure, if it ever really gets you.

And that's why, no matter where the cost of starring leads, the stars will be found making a desperate effort to keep up, and no matter how the ideals and tastes of the public change, actors will make the effort necessary to retain their favor.

OLIVE THOMAS

Beautiful little Selznick star who practices what she preaches in regard to lovely clothes. Her next picture will be "Darling Mine"

ALEXANDRE A. STUART

President and Manager General of Film-Lore Productions Co., Inc., in speaking of his new organization, said: "Film-Lore has been formed to produce photo-plays of the highest artistic and commercial type. Every detail of the production will be considered with that end in view, and the utmost care and finish will be given to the story, cast, settings, photography, and editing of the pictures." In this important rôle Mr. Stuart can be relied upon because of his broad knowledge and experience.

THE NEW PLAYS ON BROADWAY

"BUZZIN' AROUND"

Ordinary Musical Revue Comes to the Casino

A revue in two acts and seven scenes. Book and lyrics by Will Morrissey and Edward Madden. Music by Will Morrissey. Staged by Will Morrissey. Miss Brice's costumes by Mme. Pulliche. Produced by Will Morrissey's Comiques at the Casino Theater July 6.

Principals: Elizabeth Brice, Walter Wilson, Priscilla Parker, Violet Inglefield, Donald Roberts, Ernest F. Young, Will Morrissey, Harry Masters, Jack Kraft, Henry Rigoletto, Charles Rigoletto, Eleta.

Another musical revue was added to New York's summer list of attractions in "Buzzin' Around," which introduces *Will Morrissey* and *Elizabeth Brice* in a new environment following their success in the khaki style of song and dance entertainment. However, "Buzzin' Around" will not startle the gods of novel or hilarious amusement. It bears the impression of being hastily contrived and assembled. The music is of a conventional stamp, while the book and lyrics—of ordinary character—serve as the most gossamer of threads upon which to hang the various incidents of the piece.

But there is a decided asset to the production in *Morrissey*. With a refreshingly natural manner and a droll expression he manages to extract a good deal of fun out of his situations. He is rapidly on his way to something important in the realms of comedy. And of course *Miss Brice* is the same reliable singer of sentimental songs as of old. When these two are on the stage the action moves briskly.

The first act was chiefly featured by a graceful little dancer named *Eleta* and grand opera renditions (comic and serio-comic) by four or five of the chorus. The second act is concerned mainly with travesties on families of the stage and current theatrical successes. Quite an unnecessarily impotent burlesque of the three Barrymores was offered, with *Miss Brice* as Ethel, *Morrissey* as John, and *Walter Wilson* as Lionel. Belasco's trip to Chinatown, known more vividly as "The Son Daughter," came in for attention.

Violet Inglefield contributed her robust British humor and the *Rigoletto Brothers* offered their variety of musical specialties.

LOUIS R. REED.

"Buzzin' Around" Arrives—"Thief in the Night" in Washington—"Storm Bird" in Indianapolis—Toronto Openings

. . .

"A THIEF IN THE NIGHT"

New Hopwood-Rinehart Farce in Washington

"A Thief in the Night," by Avery Hopwood and Mrs. Mary Robert Rinehart, was produced by Messrs Wagenhals and Kemper at the Belasco Theater, Washington, last week. It is one of the best mystery plays seen here and scored a pronounced success.

It developed a story that is ingeniously complicated. It is a melodrama in three acts of clever sleuths, both professional and amateur, and a super-crook dubbed "The Bat," accused of numerous crimes. The authors have woven a tangled web with rapid numerous developments culminating with a big surprise at the very end that clears up the mysteries.

The scene takes place at a home on Long Island, rented for the summer by an elderly lady from the city seeking rest in the country, which has become the target of certain mysterious burglarious attempts to enter a supposed secret room. The house is owned by a bank president, whose bank has failed on the eve of her tenancy and who is reported to have died suddenly in Colorado.

The cast includes *May Vokes, Effie Ellsler, Harry Morvill, Stuart Sage, Sue Macanamy, Ernest Stallard, Harrison Hunter* and *Kenneth Hunter*.

WARDE.

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"THE STORM BIRD"

New Play by Calthrop and Pertwee in Indianapolis

On June 21 the Stuart Walker Company celebrated the anniversary of their 400th performance before an Indianapolis audience and the fiftieth play produced here by presenting "The Storm Bird," a comedy in three acts by Dion Calthrop and Roland Pertwee, for the first time on any stage. The *Star* says in part: "Making allowances for unexpected tricks of fortune, there is every reason to believe that in launching 'The Storm Bird,' Mr. Walker has given to the stage a play that will be a popular success. There is a love theme well to the fore, comedy of a gently amusing kind, and melodrama, all served up with dialogue that is not too sparkling and swift for quick effect, but which moves and wins a generous share of laughter at the right moments. The humor is for the most part a satire on the subject of British middle-class snobbishness, and while it is not the least subtle, it escapes banality by presenting the weakness as a natural human foible, a result that is partly attributable to the good characterizations by the actors in the company."

The entire company was excellently cast and it was one, if not the best, first night performance ever given here. *Blanche Yurka* as the heroine and *McKay Morris* as the hero did splendid work. *John Wray* added to his laurels as the rich and vulgar uncle.

KIRKWOOD.

. . .

"DADDY DUMPLIN'S"

McCutcheon-Carroll Comedy in Toronto

For the first time on any stage, "Daddy Dumplin's," Geo. Barr McCutcheon's and Earl Carroll's new comedy with *Tom Wise* and the Robin's Players was presented June 14 to 19 at the Royal Alexandra Theater, Toronto. It is an original and one of the prettiest plays ever produced here. Like "Shore Acres," it grips one by its human quality. "Daddy Dumplin's," a bookkeeper in a bank, too poor to marry the lady he loved, who was tricked into marriage with his crooked cousin, comes into a fortune, and finds happiness in adopting little waifs. He gathers in seven, one being the daughter of the lady he loved, who had been deserted by her rascal husband.

Danks, the cousin, fights the legacy, and after some years gets the decision and out go Daddy and his waifs. Two years of poverty came and then Danks dies and all comes back to "Dumplin's" through the daughter.

Much praise is due *Ruth Gillmore* for her wonderful work as "Florence"—every tone of her lovely voice is beautiful; every gesture and look perfection. *Mr. Wise* has just the right part. It is *Mr. Wise* at his very best.

DANTREE.

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"BLIND MAN'S BUFF"

Robins Players in New Play in Toronto

"Blind Man's Buff," a new play, was given its first performance at the Royal Alexandra Theater, Toronto, last week, by the Robins Players.

The story deals with the adventures of "Anna Morton," who was financed by a gambling shark to an education. Coming to thank him, Anna discovers what he is, and when he forces his attention on her, stabs him with a paper file. Thinking she has killed him, she makes her escape, and engages as social secretary to Mrs. Jas. Seymour, whose husband is blind through shell shock. A lawyer lover of Mrs. Seymour's discovers the voices, exactly alike, of the two women, and Mrs. Seymour and he prevail on Anna to take the wife's place to the blind man.

Returning to steal her own jewels, Mrs. Seymour is mistaken by the gambler for Anna, and is shot, leaving the path clear for the blind man and the much beset "Anna" to marry.

Mr. Robins is at his very best as the blind man, winning great pity for the unfortunate man. *Helen Holmes* acquits herself very creditably as Anna.

DANTREE.

BROADWAY TIME TABLE—Week of July 12th

Play	*Principal Players*	*What It Is*	*Opened*	*Theater*	*Location*	*Time of Performances*
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
Bussin' Around	Elisabeth Brice, Will Morrissey	*Reviewed in this issue*	July 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Repertory company	*One-act Irish dramas*	June 28	Bramhall	Lex.Ave.&27thSt.	Eve. 8.30
Cinderella on Broadway	Georgie Price, Eileen Van Biene	*Lavish extravaganza*	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T.Th.& S. 2.15
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	*Superb clowning*	Apr. 5	Selwyn	West 42nd St.	Eve. 8.30 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	*Pretentious revival*	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	*"Forget-Me-Not" revivified*	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Honey Girl	Edna Bates, Lynne Overman	*"Checkers" set to music*	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	*English character drama*	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	*Kitty MacKay set to music*	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	*Comedy of the '70's*	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	*Jazzy summer show*	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Seeing Things	Frank McIntyre, John Westley	*Farce of spiritism*	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	*Melodrama of the woods*	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	*Annual revue*	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Herman Timberg, Bernard & Duffy	*Revue, piano act*		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Rooney and Bent	*Dance revue*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Van and Corbett, Diamond & Girlie	*Travesty, dances*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
One Hour Before Dark	H. B. Warner	*Mystery drama*		Capitol	Bway & 59th	1 P. M. to 11 P. M.
Humoresque	Vera Gordon, Alma Rubens	*Drama of Jewish Life*		Criterion	Bway & 44th	1 P. M. to 11 P. M.
The Prince Chap	Thomas Meighan	*Comedy of manners*		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The City of Masks	Robert Warwick	*Tense drama*		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
The Inferior Sex	Mildred Harris Chaplin	*Problem drama*		Strand	Bway & 47th	1 P. M. to 11 P. M

AILEEN STANLEY

"The Girl with the Personality" who delights vaudeville audiences twice daily with Broadway Music Company's "Oh By Jingo"

DRAMATIC MIRROR

AT THE BIG VAUDEVILLE HOUSES

Corinne Tilton at the Alhambra—Kitty Gordon and Jack Wilson at the Colonial—Holiday Bill at Brighton—Nora Bayes Remains at the Palace

EXCELLENT BILL AT THE ALHAMBRA

Corinne Tilton and "Little Cottage" Delight Harlemites

Dainty and versatile *Corinne Tilton* held the Alhambra's patrons spellbound Monday night, while she punctuated the three extravagant scenes of her melodious revue with humorous characterizations and recitations. The talented young lady has surrounded herself with a bevy of well-trained dancing beauties, a tenor of unusual ability and two fleet-footed male dancers—a combination that filled every second with animated entertainment.

While likewise a musical revue, "The Little Cottage" offers a decidedly different variety of entertainment. The principals of this tuneful fifteen-minute musical extravaganza possess fine voices and an abundance of "personality," while the members of the chorus were evidently picked for their refined types of beauty and good voices.

Marino and *Maley,* two Italian comedians, full of "vim and nerve," offer an operatic travesty with a gusto that wins laughter from every corner of the house.

Burt and Rosedale combine piano, guitar and flute melody, interspersed with original dancing patter, to produce a ludicrous skit that "gets over" in a lively way. Baldheaded men might borrow some hair decoration ideas from the male member of this happy act, who hand paints his unthatched pate to resemble the latest permanent wave.

Herman Timberg, monologue artist, violinist and impersonator of Broadway comedians, has the applause of the audience from the time he appears until he exits. *Mr. Timberg* is a hard worker and well deserves the applause he gets.

When *Burns Brothers* were announced a humorous discussion on the past coal crises was started by members of the audience, but they forgot that painful subject when the *Burns Brothers* turned their thoughts from coal to some remarkable feats of strength and novel stunts.

Although *Dolly Kay's* appearance is heralded by a baby grand and male accompanist, that young lady failed to sing. She recited instead a few inarticulate songs, in a dreary contralto monotone.

Johnny Small & Co., in a saucy song and dancing turn, assisted by two "bits" of dancing femininity, contributed fifteen minutes of very pleasing comedy. ELITA.

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WELL BALANCED BILL AT THE COLONIAL

Kitty Gordon and Jack Wilson on Program

It is an especially well-balanced program at the Colonial this week. There is a little of everything though in the final tabulation song will be found to have polled the largest number of delegates. *Kitty Gordon* heads the program, garbed as stunningly as ever. She sings with the same poise and distinction and, of course, with the same arch coldness as ever. Then there is her reliable associate *Jack Wilson* who follows her act and proceeds, in the language of Broadway, to jazz up the bill.

A pretentious novelty offering is William Friedlander's "The Man Hunt." With its book by *Harlan Thompson* and a company headed by *Isolde Illian* and *Harrison Garrett* it provided a pleasing feature of the program.

Lillian Price and *Bud Bernie* present "Tune and Laugh Fashions of 1920"—a potpourri of songs and jokes. The *Price-Bernie* team possesses zest and personality and they put over their peppery little act to rousing success. *Frances Kennedy* displays her excellent voice to advantage. *Francis Renault,* one of the most skilful of female impersonators, offers a novel act, often fantastic, but always entertaining.

Kramer and *Boyle* have a good singing and comedy act. *Kramer,* in black face, is amusing and that is no mean achievement in these days of multitudinous negro impersonators. *Boyle* is a conventional though capital ballad singer.

Delmar and *Kolb* present "One Summer Day" as a closing act while the *Aubrey Trio* comprise a spirited opening number. REID.

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BIG HOLIDAY BILL AT NEW BRIGHTON

Jack Norworth and Janet Adair Head Program

Jack Norworth heads the list of entertainers, and he sings for the first time half a dozen new ditties, two of which were written by the comedian himself. The songs possess particularly bright lyrics. *Fred Meade* presides at the piano.

Janet Adair, who achieved distinction in the "Shubert Gaieties," appears in conjunction with *Norworth.*

Miss Adair also offers her own individual specialty in which she has the assistance of *Harvey Bronson* as accompanist.

Kale Elinore, a clever buffoon, plays her annual seashore engagement, with *Sam Williams* aiding and abetting her. The comedienne presents "A Reel of Real Fun," an amusing travesty of life in a film studio. *Williams* obliges with several vocal selections. *Ralph Dunbar's* "Tennessee Ten," offer a conglomeration of Ethiopian songs and dances. The company embraces singers, buck and wing dancers and a real jazz band.

Frank Wilcox and his associate players are seen in Ssh'h!" a farce comedy by Vincent Lawrence. *Felix Bernard* and *Jack Duffy* offer "Have a Smile," a melange of fun and music, while *Tim* and *Kitty O'Meara* appear in "Memories of the Dance," a picturesque production illustrating the terpsichorean modes of other days.

The remainder of the program include *Stewart* and *Downing* in "An Artistic Treat" and *Jack Hanley,* juggling comedian. PAGE.

NORA BAYES AT THE PALACE AGAIN

Singing Comedienne Repeats Success of First Week

Lucas and Inez are entitled to call their act "An Art Classic." It is just that. In canary tights and against a dark background, they nimbly twirl themselves about in a series of evolutions, excellent to behold, and executed with dash and verve.

Ed. E. Ford, an Australian according to the program, and with a mug like a kangarooster, was well received. He has many friends among the ex-service men whom he entertained abroad, and will in all probability make many more in the States.

Stanley and *Birnes,* with two old songs and one new one, danced as "After The Club." While the same steps are rather familiar to most of the Palace audience, their dancing is always appreciated, and Monday afternoon they were heavily applauded for their efforts.

Rupert Hughes sketch, "The Junior Partner" was next with the effervescent and irrepressible *William Gaxton* in the title role. The rest of the little cast is extremely capable, especially *Jack McMahon.*

Frances Pritchard sprung a real dancing surprise, inasmuch as her act follows a real plot, with a villain and everything. Her two noble assistants, *Edward Tierney* and *James Donnelly,* effectually furnish her support in the turn. Together, they won enthusiastic applause.

After intermission came *Nora Bayes.* She was literally the whole show, and furnished reason for many of the audience to be present. *Florence Parham,* her dusky shadow, appeared for the second chorus of *In Miami,* and remained to delight the folks for the other songs. Her newest number, and one that seems destined to become popular in New York Town is the *Broadway Blues.*

Florenz Ames and *Adelaide Winthrop* got "Caught In A Jamb" and danced their way out of it with the nifty steps of 1890. Conventionalized Cherokee blankets with Sioux moccasins and Apache feathers, effectively rendered in black and white made the costumes for their final comical exit.

A Trip to Hitland is the name of the vaudeville appearance of ten of the songwriters of popular hits. From left to right, they are *Nat Vincent, Billy Baskette, Bernie Grossman, Billy Frisch, Bobby Jones, Sam Ehrlich, Will Donaldson, Leon Flatow, Al Seigel* and *Ted Shapiro.* Among the many songs they have written are *Hawaiian Butterfly, Turkestan, Jerry,* and *Not Because Your Hair Is Curly.* They were an immense hit as a vaudeville act, as well as in writing songs.

RANDALL.

JIMMY LUCAS BIG HIT AT 81ST ST. HOUSE

Paul Durand Presents New Offering at Uptown Theater

It seemed the easiest thing in the world for *Jimmy Lucas*, one of vaudeville's funniest comedians, to score one of the biggest hits of his New York career at the 81st Street Theater Monday and Tuesday. Judging from his comedy score there on the Fourth there was every reason to believe that *Jimmy* would have a mighty big applause week at the uptown house.

Lucas was in fine fettle and ably assisted by his feminine partner, with *Jimmy* working in several vocal numbers to excellent advantage.

While *Lucas* corraled the laughing honors, considerable attention was given to the *Hilda Carling* dancing divertisement which *Paul Durand* produced there for its Broadway premiere. There are eight persons in this ballet novelty which was well received. The turn carries its own musical director and special lighting effects. It made quite an imposing impression.

The *Nathan Brothers* opened the show with an acrobatic act that held attention. *Burke* and *Betty* were second and pleased with their stage wares. *Chris Richards* worked hard and was rewarded for his entertaining ways.

Irvin and *Jane Connelly* offered "The Tale of a Shirt" that caused laughter and which was nicely presented. After *Lucas'* big hit, the *Carling* ballet offering closed the show. MARK.

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CHICAGO—PALACE

Marie Gasper Is Hit of Excellent Bill

A wait for forty minutes Monday afternoon at the Palace could not dampen the enthusiasm of an audience that enjoyed one of the best bills in a long while. *Rudinoff* with his smoke painting and whistling, opened. The applause he received on his whistling solos proved his offering was well liked.

Sam Berk and *Jaunita Sawn*, who were billed to close, followed in a terpsichorean creation which pleased. *Bob and Peggy Valentine*, in songs and chatter, kept up the pace because of good material and the ability to put it over nicely. William Friedlander's musical tab, "Extra Dry," is big and good enough to satisfy those who want to see pretty costumes and lots of girls, together with a fairly good vein of comedy handled by a capable cast.

Marie Gasper was the hit of the bill. This youthful delineator of songs has a great deal of personality, and is refreshing as can be. The audience could not get enough of her. The Cinderella number is very good, and her finish doing "Blues" is about the best of its kind seen in Chicago in a long time. She was accompanied by a capable pianist, whose name did not appear on the program. *Harry Langdon and Company* in his usual act with the auto got his quota of laughs. *Bob Hall* can always be assured of putting the audience in good humor. His extemporaneous chatter was splendid. "For Pity's Sake," with *Thomas Duray*, closed. ARGO.

PAT ROONEY AT THE RIVERSIDE

Thrilling Tricks, Nut Comedy and Sketches at the Uptown House

The entire bill at the Riverside is neatly balanced, with the *Billy La Mont Trio* to open the show. They skip along a tight wire, apparently regardless of their precarious footing, the while one of their number, a pretty girl, sings *My Baby's Smile*. Their finish is good, and throughout the act, they seem to radiate a contagious smile.

Celia O'Connor and *Jack Lexey* present a little two act with a rapidity of steps that is amazing, and songs that can not be heard distinctly back of the first row of chairs. *Miss O'Connor* is a natural comedienne, and makes intelligent most of her quaint postures.

Edgar Allan Woolf supplied two of the acts on the program. *Moonlight Madness* was the first, starring *Beatrice Morgan* assisted by *John Connory*. It is rather below the usual standard, both for Mr. Woolf and the Riverside Theater.

Moss and *Frye* easily ran away with the laughing hit of the program, despite the presence of the redoubtable *Eddie Borden* on the bill. Their voices are sweetly harmonious in songs, and their manner of delivery is so absolutely original and out of the ordinary run of nut comedy that they well deserve the so-called important spots of any vaudeville bill.

Theodore Bekefi is again one of the best of dancers, and he has additional assistance in two charming girls, *Sofia Russova* and *Helen Nelidova* as graceful and accomplished in the dance as their partner. The turn is colorful and pleasing.

Eddie Borden, with his all-star cast, *F. Courtney*, opens after intermission. His act is highly entertaining and laughable.

Pat Rooney and *Marion Bent*, in Carleton Hoagland's presentation, *Rings Of Smoke* is the second sketch on the program from the pen of Edgar Allan Woolf. *Marie Cavanaugh* now plays the part of the Spanish senorita, with *Paul Everett* as her partner. While not the sensation that *Mlle. Marguerite* and *Frank Gill* were they are an extremely creditable dancing team, and win a goodly round of applause for their efforts. *Pat Rooney*, himself, however, is the mainstay of the act, and a great favorite with the uptown house.

Davis and *Pelle* are programmed for an "Equilibristic Marathon" and are materially assisted by *Pat Rooney* in strong-arm stuff of the first water. Many who have seen him on the vaudeville stage will be surprised at his gymnastic agility and tumbling ability. RANDALL.

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New Hassard Short Act

Hassard Short is presenting in the Keith houses in vaudeville a new singing and spectacular act entitled "Trills and Frills" in which he is starring Harriet and Marie McConnell. They will be seen at the Palace Theater shortly. Harriet McConnell is a well known star in the concert world having sung with all the principal symphony orchestras. Marie McConnell is well known on the musical comedy stage.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Broadway Blues	Nora Bayes
After You Get What You Want You Don't Want It	Clark and Bergman
Daddy	Vincent O'Donnell

BUSINESS GOOD AT THE ROYAL

Manager Darling Announces Stock for Next Week

Although Old Sol has made his presence felt around the Bronx these days the humidity is not sufficient to keep *Manager Al. Darling* of Keith's Bronx Theater from trying to keep the patronage at high tide and inject novelty at a time when the youthful clientele dotes on boat rides, park strolls and outdoor amusements. So *Darling* has a headline novelty of his own booked for next week and the Bronx is the only Keith house that will have it so that is quite a feather in *Darling's* cap. He is "announcing" one week of the Bronx company favorites, *Jack Lorenz* and *Mildred Florence*, who will present in the sketch form "Without Reference" by *Herbert Weinberg*. The stock players are winding up a most successful engagement at Blaney's Theater this week, with *Al* lucky to grab the leading players for a special engagement.

Incidentally the show this week is giving the biggest kind of satisfaction, with the business unusually good despite the warm weather. The returns for the Fourth were capacity with the Tuesday matinee most gratifying.

Any doubt that the Bronx regulars are not as "hard boiled" as reported was shown in the applause showered upon *Allan Rogers* and his tenor voice, with *Rogers* an emphatic hit Tuesday and bagging the honors of the show Monday.

Then there were surefire hits by the *Sharrocks*, in the next to closing position, *Larry Harkins* and musical associates, *James Conlin* and *Myrtle Glass* and *Harry Delf*.

The *Tuscano Brothers* opened the show and their Roman ax juggling and tossing were applauded. *Alice Sheldon* and *Lucille Dailey*, a "sister act," were second and scored with songs.

A mixture of songs, vocal and instrumental, sent the *Harkins* melody exponents over to a resounding hit.

Harry Delf clowned and aped in his characteristic style and the Royalties applauded him enthusiastically. The new turn offered by *Conlin* and *Glass* had little *Jimmy Conlin* disporting himself in new stage capers, but *Conlin* worked up his comedy and piano playing to noticeable effect.

The second part brought out *Harry Bond* and Company in a new dramatic sketch. *Allan Rogers*, the *Sharrocks* and *Gus Edwards*, the last named heading the "demi tasse revue," which has Master *Vincent O'Donnell* and the *Misses Hazel* and *Alice Furnas* lending him admirable support. MARK.

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Wanda Lyon Returns

After nearly two years abroad Wanda Lyon, well known to theatergoers of this country, returned July 3, on board the Lorraine.

DRAMATIC MIRROR

BLANCHE SWEET

Now lending her piquant charm and dramatic ability to Pathe pictures, the most recent one bearing the title of "Simple Souls."

In the Song Shops

BY MARK VANCE

Perrin G. Somers a Versatile Musician —Pauline Saphier, Attracts Attention with Her Music—Remick Gives a Picnic—Ralph Bimham Joins Riviera

FRED FISHER

The song writer and publisher who not only turns out hits himself but knows how to make hits out of other people's songs. The success of "Dardanella" is due largely to his efforts. Fred Fisher, Inc., is the successor to the former firm of McCarthy and Fisher

PERRIN G. SOMERS, now spending the summer at his picturesque cottage on the banks of Lake George, N. Y., has a musical career ahead of him if he cares to forsake the acting end and pay more attention to composing melodies. Though he has spent some years in vaudeville with his wife, and of recent years has been an important member of the *George Belfrage* company, "Hip, Hip, Hooray," playing the Columbian Burlesque Circuit, *Somers* has been writing numbers for a long, long time.

It was *Somers* who wrote

The Complete Musical Score

for the *Belfrage* show. In that show were *Love Is A Beautiful Dream*, a waltz ballad, that *Helen McClain* sang so effectively. Other surefire numbers *Under The Chinese Moon*, an Oriental lullaby, and *My Matador*, a Spanish number, both selections just the sort that *Jack Robbins* knocks down on the fly and booms accordingly. *Somers* is a natural musician and can play the piano, saxophone, cornet, trombone, clarinet, xylophone and the trap drums expertly and skilfully and his stage work has called for versatility that had him working blackface, rube, Italian and "straight." But his strongest forte is writing, and up at his Lake George home we heard him play an Oriental fox trot entitled *Cleopatra*, that has a jingly, musical swing, *Figure It Out For Yourself*, a novelty number, *Honey Mine*, a coon lullaby and one that *Somers* has just written for the Elks of the State of Washington, styled *On the Banks of the Old Spokane* that is to be the convention number at the state gathering this month in Spokane. *Somers* composed a pretty waltz accompaniment while *Frank Finney* supplied the lyrics.

It was *Somers* who originated a musical novelty in the *Belfrage* show, whereby all of the principals played xylophones, with *Somers* teaching *Bennie Pierce*, the comedian, how to use the mallets. *C. Otto Mertz*, the well-known musical director and arranger, who was formerly associated with *John Philip Sousa*, now instructor of music arranging at the University of Pittsburgh, has predicted a great career for *Somers*. *Somers* once played with the John Haverly Minstrels with a man named Garden, doing a musical act. We predict that *Somers* will be writing for Broadway revues ere many moons.

Belle Baker has been enjoying the simple life and communing with Dame Nature at Scroon Lake, N. Y., for several weeks. *Miss Baker* has added *Sweet September* (Waterson, Berlin, Snyder) to her repertoire.

Dorothy Jardon is returning to vaudeville, and in her repertoire may include a number from the musical pen of *Pauline Saphier*. *Miss Jardon* has written *Miss Saphier* that she has tried *Miss Saphier's* music and was so favorably impressed with it that she promised the composer to include a number upon her reappearance in vaudeville.

Miss Saphier's music

Is Attracting Attention

and she has a long list of melodies and fox trots that sooner or later will establish this clever woman as one of the most accomplished writers of her time. *Miss Saphier* is an American girl, who was born in Shanghai, China, and displayed skill as a musician at an early age. Among recent contributions to the press are: *Zo-Zo* (fox trot), *Liliana* (Waltz), *Oriental Dreams* (fox trot), *Hawaiian Waves* (fox trot), *Le Duc et La Duchesse* (Danse Gracious), *The Story the Violet Told* (ballad), and *In the Flirting Summer Time* (waltz). *Miss Saphier* has a number of original melodies that she plans to compose and arrange for production this summer.

The men and women who make possible the success of the *Jerome H. Remick* plant engaged in festive merry making in the open at New Dorp, Staten Island, the other Sunday, and the picnic was a grand, glorious success in every respect. The Remick crowd forgot business and song plugging, and whooped things up when the Remick baseball tossers grappled with a nine representing the Irving Berlin establishment and lambasted it to the tune of 6 to 3. All the women felt like kissing *Harry Rosoff* for twirling such a superb game for the Remickers. There were no casualities.

Wedding Bells is the title of a "song with a haunting melody," that is the work of *Anna K. Traute*, for which the announcement has been made that there "are beautifully illustrated slides free to singers." *Miss Traute's* permanent address is 1460 West Cedar avenue, Denver.

Coney Island during the Fourth of July holidaying enjoyed immense prosperity, and the places where cabarets, revues and stage entertainment were the principal attraction song pluggers got busy and added popularity to some of our busiest little topical numbers.

L. Wolfe Gilbert is staying in vaudeville indefinitely. He and *Fritzi Layton* are booked up solid.

Lee Roberts is under a long-term contract to write special musical numbers for the G. Schirmer Company.

The Jerome H. Remick Company is making quite a hulabaloo over a new number, entitled *Hold Me*, by *Art Hickman*, who is now a big card with the Flo Ziegfeld "Frolic" shows.

The Maurice Richmond Music Company is extending its publicity campaign upon *Gra-na-da*, and present indications are that it will eclipse all previous numbers that the Richmond people have boomed. *Jack Robbins* is giving it his special attention, and that means a lot for its success.

B. D. Nice & Co. is making a countrywide campaign upon its wonderful number, *Romance*, which is being exploited in conjunction with the motion picture feature of that title which has *Doris Keane* as its star.

The Irving Berlin shop has accepted *Idol Eyes*, a novelty Oriental fox trot, by *Sam Downing* (words), and *Louis Herscher* and *Joseph A. Burke*, who jointly wrote the music, which will be given wide exploitation.

Albert Von Tilzer and *Neville Fleeson* have written a new number, *What Do You Think of That?* which Louise Meyers and George McKay sang for the first time last week in "Honey Girl" at the Cohan and Harris Theater. It looks like a summer winner.

Now that the Shuberts

Have Their Winter Garden Show

under way, it brings a new score to town from the pen of *Bert Grant*. In "Cinderella On Broadway," Grant makes his first bow as a full score writer since he went overseas as a volunteer three years ago. *Grant* is known as the composer of "Step This Way," "The Pleasure Seekers" and "Hands Up."

Ralph Bimham, one of the best known comedians on Chatauqua circuits, has been added to the staff of writers of the Riviera Music Company. *Bimham* is a popular Victor record star and has for fourteen years been a composer of national reputation. The first number of Mr. *Bimham's* work to be published by Riviera is *Give Me the Isle of Cuba Where It's Wet*. With this, of course, *Bimham* will sing his own song for reproduction on the Victor record list. From the stage standpoint, this song is an exceptionally popular number and should meet with great success. *Clay Smith*, editor of the Lyceum Magazine is *Bimham's* working associate and this song is the efforts of both. *Smith* is also a new addition to the Riviera staff.

Jack Nelson, composer of *Empty Cellar Blues*, one of the late Riviera numbers, is on a trip to the Canal Zone, in the interests of the government. He is taking with him a jazz orchestra and the glee club of the Northwestern University. On the return trip *Mr. Nelson* and his associates will appear at the Palace Theater, New York, for a two weeks' run.

Nora Norine is rehearsing Riviera's latest number, *Rose of China*, by *Paul Beise*. *Beise*, composer of this song, is the best known orchestra leader in the west and is one of the most popular of Columbia's record artists. Indications are that *Rose of China* will be another Riviera success of no small means.

Best Selling Dance Records

AEOLIAN—Fox Trot, Dance-O-Mania (14070), Yerkes Band; rev., Syncopated Dreams.
COLUMBIA — One Step, Swanee (2905), Columbia Orch.; rev., Fox Trot, Mystery, Happy Six.
EDISON—Waltz, Aloha Land (50635), Waikiki Hawaiian Orch.; rev., Wait Until the Roses Bloom, Wadsworth.
EMERSON—Fox Trot, I Know Why (10197), Palace Trio; rev., Do You Know.
VICTOR—Fox Trot, Alexandria (18673), Smith's Orch.; rev., Oriental Stars.

Best Selling Sheet Music

BALLADS—You're Been the Sunshine of My Life, Berlin; The Girl I Lost, Arcadia.
FOX TROTS—I Like To Do It, Burr; O By Jingo, Broadway.
WALTZES—Naughty Waltz, Forster; Rose of Japan, Morris.

Best Selling Music Rolls

AEOLIAN — Song, Swanee (3707), Chappell-Harms; Dance, Rose of Washington Square (3851), Shapiro-Bernstein.
Q-R-S—Song, Beautiful Stars Above (1107); Dance, Stop It (1142), Fox.
REPUBLIC— Song, Hold Me (43218) Remick, Dance, Kismet (43418, Rossiter.

Best Selling Song Records

AEOLIAN—Florodora Sextette (14065), Aeolian Light Opera Co.; rev., Florodora Selections.
COLUMBIA—Lazy Mississippi (2909), Campbell & Burr;. rev., Rose of Virginia, Burr.
EDISON — Singing to You (80524), Jorn; rev., La Zingarella, Rea.
VICTOR—The Moon Shines on the Moonshine (18672), Phillips; rev., So Long Oo Long, Roberts.

Adelina Patti Harrold, a New Star

Daughter of Grand Opera Tenor Was in Way of Becoming World's Most Famous Unheard Understudy When She Won Chance to Play Chief Role

IF you were a young girl, say from Muncie, Indiana, and all your life dreamed of being a successful singer, you would probably wonder how this miracle was going to take place. But if your father chanced to be a famous grand opera tenor you would doubtless imagine that with his help everything would be made easy;—and that is where you would be mistaken.

This story of the seemingly sudden rise to a leading rôle in a Broadway success has, on the face of it, all the earmarks of a theatrical story of stage life, and it is only made interesting by looking at the underlying facts in connection with Adelina Patti Harrold stepping in, with two days' rehearsal, into the stellar role of the shop girl heroine in James Montgomery's musical comedy "Irene" at the Vanderbilt Theatre.

It Reads Like a Fairy Tale

—with a background of American application and girlish grit. A management finds itself in an amazing condition of uncertainty when the woman who plays the stellar role in a Broadway success has a nervous breakdown, and the doctor orders a rest. This happened to Adele Rowland a few weeks ago, and James Montgomery would have been at his wits' end—only—it so happened that Miss Harrold had once applied to him to understudy the shop-girl part, which she said she loved.

"Why, Mr. Montgomery, anybody could play that wonderful part—and I would like a chance to play it—if only once."

The author was interested in her girlish enthusiasm, but at the time only took her address for a very improbable future reference. When, however, Miss Rowland had to leave the cast, he looked her up as fast as Central would connect him on the telephone.

"It was all so wonderful, just like something in a dream," said Miss Harrold, in her dressing room at the Vanderbilt.

"I was sitting alone at home, practicing my vocal lessons, when the telephone rang and Mr. Montgomery asked me to come right straight over to the theater, saying that it was real important. I put on my hat and cape and

Rushed Over as Fast

as the taxi cab would carry me. I thought, under the circumstances, that I could hardly walk with a real author waiting impatiently for my arrival. And he was waiting impatiently, though he was very kind, and if he hadn't been so kind I hardly think I would have consented to do what he asked.

"For think of it, I was to have but a few days rehearsal in which to step into the role of the dear little shop girl in 'Irene,' a part which captivated me the first time I saw the comedy, for it is one that anybody with even the *slightest* bit of talent could certainly play."

I doubted this, naturally, but anyone passing a few minutes with dark eyed and vivacious Miss Harrold, who seems fairly to sparkle with youthful exuberance, and who is the embodiment of the generous enthusiasm and excitement of youth, would certainly conclude that she need not worry about essaying any role that calls for a draught from the fountain of eternal youth.

For this little girl from Muncie, Indiana, is

Only Nineteen Years Old

and she looks younger, like a girl who has skipped studying her high school lessons to come over to an actresses' dressing room and try on her gowns which fitted oh, so perfectly.

ADELINA PATTI HARROLD

After several seasons as understudy with never a chance to appear, Miss Harrold has suddenly come into her own as star of "Irene."

"Then," continued Miss Harrold, "everybody was so kind, all the members of the company, Charles Jones, the stage manager, and most particularly Mr. Montgomery, the author of the piece, who stood in the wings during my first performance and kept looking the very picture of encouragement.

"The strangest part of it all is that I didn't have any stage fright; from that you mustn't conclude that I had no nerves but a large part is really easier to play than a small one, for with the small role you are always looking forward with worriment to your cues. It wouldn't really have mattered if I had been a little nervous, because in the first act the shop-girl is supposed to be nervous in her unusual surroundings, it makes her part seem more natural if the actress is really that way."

The fact that this young girl could have gone on so coolly into a stellar role rather took my breath away, and I asked her if she had had much stage experience. This is where the strangest part of the story comes in, for you would have imagined, with the influence her father could bring to bear,

Miss Harrold's Path

would have been strewed with roses, but such was not the case.

"When you ask me about my experience," replied Miss Harrold, "I will have to tell you that I had worked hard and had quite a discouraging time of it. I came on to New York to join my father several years ago. Of course I had studied some in Muncie, where I had played in the Red Cross and Masonic amateur entertainments, and father had made me make Gilbert & Sullivan's light operas my daily task.

"He believed however that I needed a good metropolitan teacher, so when I arrived in New York he had me study under Frederick Haywood, whom of course I think a very fine teacher.

"Then I joined the society of American singers at the Park Theatre. I had read in theatrical stories—what girl has not?—that the leading lady always gets sick and the understudy has a chance to play the leading role. Believe me," she said with a laugh, "I was the best little understudy there ever was,

But I Never Had a Chance

I understudied Josephine in 'Pinafore,' Rose Maybud in 'Ruddigore,' Annabelle in 'Robin Hood,' and Pitti Sing in the 'Mikado'—but the leading women were all particularly healthy, and they weren't a bit tempermental. It was all like a happy family up at the Park Theater, only everything went really too smooth for poor little me. I had a beautiful repertoire of parts up my sleeve but no one gave me an opportunity to be a magician and show them.

"My other theatrical experience—or lack of experience—whatever you may call it, was with 'Sometime' at the Casino Theater. Here I understudied Helen Ford in the leading role. I never had anything against Miss Ford, and I didn't want to put poison in her candy, but I think she might have been considerate and

Got Sick Just One Night

"It almost looked to me as though the stage stories were wrong, and instead of the understudy always having a chance it was just the opposite, and the poor thing had to go on and on with a possibly good voice that never had an opportunity to be heard.

"This is, of course, what I thought at the time, never for the moment realizing that it was just this experience in getting up in all these important parts, that made it possible for me to learn the role of "Irene" so quickly when I had the opportunity. So all my work was not for nothing, and I think it might be a good lesson to other girls who feel sick and discouraged.

"For you never can tell what will happen if you stick at it, and goodness knows, if I had gone on much longer

I Would Have Been

the world's most famous unheard understudy. And now I am so happy that I don't know what to say except that I look forward to each evening as if I were going to have a birthday party. It is such a pleasure to me to play such a real, wonderful role. Remember I just kept at it after discouragement upon discouragement had almost made me give up, before Mr. Montgomery gave me a chance to succeed!"

STAGE NEWS OF THE WEEK

MUSICIANS' STRIKE CALLED OFF

Big Increase in Wage Scale Granted—Weber's Order Obeyed

THE contemplated musicians' strike, which would have affected every vaudeville, motion picture, burlesque and legitimate theater in the city, was suddenly called off last Wednesday.

Only the strongest possible sort of pressure brought to bear at the last moment by Joseph N. Weber, President of the American Federation of Musicians, averted a walkout. President Weber said that if a strike was called it would be an illegal one, and the federation, which had ordered the local to hold its strike order in abeyance, would use all its power to see that its ruling was obeyed.

President Weber had assured the managers that if the musicians walked out in defiance of its orders the federation itself would see that an orchestra was in every house affected by the strike. It was understood these would have been brought in from out of town.

While the settlement arrived at did not give the musicians all their demands, they gained many contested points and a substantial increase in the wage scale. The minimum salary for musicians in theaters playing dramatic attractions was raised from $30 a week to $45 a week, the minimum in theaters playing musical attractions from $38 to $57, and the minimum in the larger motion picture houses was increased from $50 to $70, the latter including pay for rehearsals.

The "big time" vaudeville scale was raised to $53 and the minimum at the "small time" houses will be only $5 a week less than that.

The musicians won their point in regard to rehearsals, for all of which they will be paid.

Rail Conditions Delay Circuses

The railroad situation is abominable in the Middle West. The service is so poor that the circuses can never count on getting to a town no matter how short the haul in time to parade. The Yankee Robinson circus started its matinee last Friday in Elgin, Ill., at 5 P. M., being delayed by poor service.

If the railroads do not handle circus and carnival trains more expeditiously some of them will have to go to winter quarters.

The shortage of labor with circuses is also very acute.

. . .

First Woods' Play

The first of the new A. H. Woods attractions opened at the Woods Theater, Atlantic City, Monday night, with a presentation of Hazel Dawn in Crane Wilbur's new comedy, tentatively called "The Sacred Bath" and hitherto known as "The Winged God." Hazel Dawn is playing the stellar role. The cast includes James Gleason, Howard Lang, Stewart Wilson, James Hill, Carlotta Monterey, Leslie King and others.

. . .

Evelyn Nesbit Signed

Evelyn Nesbit has been signed by Walter Hast for the leading part in a dramatic production. Mr. Hast has three plays ready, including "A Daughter of Two Worlds." It will be Miss Nesbit's first appearance in a strictly dramatic role.

. . .

"The Bat" for Morosco

Wagenhals & Kemper will present "The Bat" at the Morosco Theater early in August. This play is the collaborating effort of Mary Roberts Rinehart and Avery Hopwood.

. . .

Chinese Prima Donna

William Rock has engaged a Chinese prima donna for his new review, "Silks and Satins." She is Ju Quon Tai, the daughter of a Chinese mandarin.

"Old Homestead's" 34th Year

Augustus Pitou's production of Denman Thompson's "The Old Homestead" will open August 16th in Newburgh, N. Y., and commence its thirty-fourth annual tour. William Lawrence will appear in his old part of Uncle Josh, having played the same over 3,000 times.

. . .

"Happy-Go-Lucky"

A. H. Woods is shortly to put into rehearsal Ian Hay's comedy, "Happy-Go-Lucky," formerly known as "Tilly of Bloomsbury." The cast will include O. P. Heggie, Muriel Martin Harvey, Geo. Giddens, Edmund Gurney, Barry Baxter, Maxine McDonald, Oswald Yorke, Nellie Hodson, Blythe Daly, Frank Hector, Alice Esden, Gypsy O'Brien, J. H. Brewer, Lawrence White and Chas. Coleman.

. . .

"In Self-Defense"

Edgar MacGregor has completed the cast of "Self-Defense," which will open at the Apollo Theater in Atlantic City on the 19th. The company includes Anita Clarendon, Marion Coakley, Hilda Spong, Florence Earle, Vincent Coleman, Frank Burbeck, Carl Anthony, Louis Morrell, Charles Abbe, Joseph Allen, Walter Lewis, Lionel Glenister and John Burlell.

SAM H. HARRIS' PLANS

Many New Plays to Be Produced Next Season

Sam H. Harris plans to present many new plays next season. In the list are:

"Welcome Stranger," by Aaron Hoffman, which will open in New York in August. Grant Mitchell will appear in "Home Again" by Thomas Louden and A. E. Thomas; "Little Old New York," a comedy by Rida Johnson Young, will be presented here; "Mrs. Hope's Husband," by George Scarborough, will open in October; "The Mission," a drama by E. D. Hales, will be staged; "Going Some," a musical play by Otto Harbach and Louis A. Hirsch, will open in September; Mrs. Fiske will star in a play by Capt. Hatcher Hughes and Elmer Rice.

"Hot Pancakes," a comedy by Pauline Phelps and Marion Short; "The White Cypher," by Anthony Paul Kelly; "The Bonanza," by Roland Oliver; "Jackdaw," by Elizabeth L. Patterson; "The Beautiful One," a musical piece by Rennold Wolf and Louis A. Hirsch, and several other pieces will be produced by Mr. Harris. The new Harris & Berlin Theater, the Music Box, will open about March 1.

. . .

Stage Hands and Operators Refuse to Strike

Moving picture machine operators and stage hands in Chicago declined to strike in sympathy with the musicians who walked out Sunday night because they were refused a seventy-five per cent increase in pay. The Theatrical Managers Association offered the musicians fifty per cent raise Friday, but the Allied Amusement Association refused to treat with the unions.

A conference of representatives of the operators', stage hands' and musicians' unions was held, at which Joseph E. Winkler, president of the Chicago Federation of Musicians, asked the operators to help the musicians win their strike by walking out. Tommy Malloy, business agent of the operators' union, reminded the musicians that back in 1916 when the union was planning to organize and asked help, the musicians refused.

The operators and stage hands did agree however, that they would walk out of the theaters employing non-union musicians.

WILL ROGERS

One of the erstwhile mainstays of Mr. Ziegfeld's Follies, who is now lending his genial personality to Goldwyn pictures.

To Produce Shakespeare

The Celtic Players, who have established a summer season of Irish dramas at the Bramhall Playhouse, plan to produce Shakespeare as soon as facilities for presentation are sufficiently expanded, according to Whitford Kane, stage director of the organization.

Those works of Shakespeare which are of essentially Celtic origin and atmosphere, such as "Macbeth," will figure chiefly in their plans.

"'Macbeth' has come to be associated with English stage traditions," says Mr. Kane, "though I have never appreciated the reason for it. It is a Scotch Gaelic play. Incidentally, the Elizabethan performances of 'Macbeth' as well as several other Shakespearean dramas were more in the manner of the Gaelic tongue than the English."

. . .

"Foot-Loose" at the Little

"Foot-Loose," Zoe Akin's play which George C. Tyler has been presenting at the Greenwich Theater for the last two months, moved uptown Monday night, taking possession of the Little Theater.

. . .

Hussey Starts Review

Jimmy Hussey has started in rehearsals of a forthcoming musical revue which will bear his name as sponsor. He will open at Long Branch on or about August 1.

The revue bears the title, "Tattle-Tales."

5 YEARS AGO TODAY

David Belasco Produces "The Girl" at Atlantic City with Cast Including Lenore Ulric and Lowell Sherman.

"Hobson's Choice" Is Produced at Atlantic City by F. Ray Comstock with Vhitford Kane and Molly Pearson in Cast.

Mr. and Mrs. Vernon Castle Start Work on Motion Picture for Cort Film Corporation.

Paramount Presents Screen Version of "Chimmie Fadden" with Victor Moore as Star.

20 YEARS AGO TODAY

"The Silver Slipper" by Leslie Stuart and Owen Hall Announced to Follow "Floradora" at the Lyric Theater, London.

Jefferson De Angelis Announced to Star in "A Royal Rogue" by Chas. Klein, Grant Stuart and W. T. Francis.

Mr. and Mrs. Nat Goodwin (Maxine Elliott) Sail for their Summer Home in Kent, Eng.

"My Lady Dainty" Produced at Brighton, England, with Cast Including the Author Madeleine Lucette Ryley.

STAGE NEWS OF THE WEEK

NOTES FROM THE PARIS STAGE

Belasco and Gest Find Little to Interest Them in French Theaters

FEW plays of any particular merit have been witnessed of late, and David Belasco, Morris Gest and other managers who have been over to see the Paris bill of fare, can have found little to entice them. M. de Curel's "Le Repas du Lion" (The Lion's Meal) was revived with success at the Comédie-Française, with de Max in the leading part. The play has been considerably altered from the first version produced years ago by the Theatre Libre. A mediocre translation of "Romeo and Juliette" and a cycle of Racine's tragedies are now occupying the Comédie-Française, while the Russian Ballets are again paying a visit to the Opera.

Gemier has introduced Barrie, at last upon the French stage, by appearing in the title role of "The Admirable Crichton" at his theater. He has also staged a pretentious "Arabian Nights" at the Champs-Elysées, but the production, though lavish and colorful, is a little lacking in action. It has just been moved to the Variétés. Georges Pitoeff, the Russian actor, is

Creating a Sensation

by his remarkable portrayal of an unsuccessful author in "Les Ratés" ("The Failures") at the Theatre des Arts, and a young playwright, Mr. Jacques Deval, has made a hit with his first comedy, "Un Faible Femme" ("A Weak Woman").

For the moment, as at almost every Springtime, Music Halls and Variety are rather more interesting. Revues and Operettas are daily increasing in number. I was chatting with Footit, the celebrated clown, the other day, and he confessed that he had been forced on to the stage as a pantomimist, because revues and moving pictures had killed the circus in Europe.

The Spring revue at the Casino is a huge success and its little "Cach' ton piano'!" (Hide Your Piano) has become the slogan of musicians, since the new tax on pianos. Several scenes, such as the finale of the first act—a nymph-like wheel of Fortune presiding over all games imaginable—were very luxurious, and an American male chorus was introduced for the first time. Paulette Duval and the Russian Svoboda have some beautiful dances together, and Misquett and Maxly do some clever modern steps.

At the Cigale the old French

Satirical Revue

is still popular, and the rumor that M. Flateau is going to abandon its management is, I hope, untrue. Mlle. Regine Flory was altogether remarkable both as a singer and as an actress. Next season she will be seen in a French adaptation of "The Bird of Paradise." Mlle, Parisys also starred in two revues at the Cigale, in which Mirka, a young dancer, made a decided hit, going with equal grace from a Grecian spectacular dance, to a clown carnival.

"Phi-Phi" the musical comedy is nearing its 700th performance at the Bouffes, and Mr. Albert de Courville is reopening the Marigny on the Champs-Elysées with his English revue "Pif-Paf." TOR DE AROZARENA.

Herbert Operetta Coming

"The Girl in the Spotlight," an operetta by Victor Herbert, with book from the pen of Richard Bruce, will be produced by George Lederer at the Knickerbocker Theater on July 12.

In the cast are June Elvidge, Hal Skelly, James B. Carson, Ben Forbes, John Hendericks, Richard Pyle, John Reinhard, William Cameron, John Dooley, Mary Milburn, Minerva Grey, Agnes Paterson, Jessie Lewis, Lucille Kent, Lillian Young, Ruby Lewis, Laura Crosbie, Evelyn Grieg, Gertrude Reynolds, June White and Helen Marche.

Marionettes to Tour

Remo Bufano is introducing the novel plan of visiting summer camps and clubs with his repertoire of marionette plays. The tiny theater can be packed into two or three suitcases and transported any distance. It can be set up within an hour in any parlor, auditorium, or park. It is easily operated by two people which keeps the price of performances comparatively small. The repertoire includes "Gallant Ossian" by Arthur Schnitzler, "Lima Beans" by Alfred Kreymborg, "Orlando Furioso" arranged by Mr. Bufano, and other plays by well known writers.

Rock Revue for the Cohan

William Rock's production, "Silks and Satins," will be presented at the Cohan Theater during the week of July 12.

The book of "Silk and Satins" is by Eddie Cantor and Thomas Duggan, while Louis Weslyn is responsible for the lyrics. The music is by Leon Rosebrook.

Among the principals in the company are Aileen Stanley, Babette Raymond, Billie Billiken, Delphie Daughn, Mary Ambrose, Henry Antrim, Babette Collette, Louise and Robert Dale, Helyn Ely, Phoebe Hart King, Virginia Lee, Hazel Webb, Joseph Towle, William Demarest, Constantin Permane, George Shelley, West Avery and Hal Harrington. Ernestine Myers will head the dancing contingent of the show.

* * *

Another Playhouse Corporation Formed

A new theater corporation has come into being in the persons of the National Playhouse Corporation.

This organization, which is being planned on a co-operative basis, has laid out for itself a no less ambitious enterprise than the establishment of a theatrical circuit in several of the leading cities of the country, including Boston, Buffalo, Louisville, Pittsburg, Washington, Milwaukee, Cincinnati, Toledo, Niagara Falls and New Rochelle. Construction work in the last named city has already gotten under way.

* * *

"Little Miss Charity" Soon

Richard G. Herndon plans to produce "Little Miss Charity" at the Belmont Theater early in August. "Little Miss Charity" is based on the short story of the same name by Edgar S. Franklin, and has been set to music by S. R. Henry and M. Savin.

* * *

New Woods Theater Opens

The new Woods Theater was opened in Atlantic City, July 1, with all the usual eclat and honors of war.

Will Morrissey's production, "Buzzin' Around," was the attraction, and the entire A. H. Woods establishment journeyed over from New York to be in at the ceremonies. The latest Woods acquisition was formerly the Cort. It has been extensively remodelled by Mr. Woods.

IS THAT SO!

Eileen Curran, of the Celtic Players, has added a series of Gaelic songs to the program of the players at the Bramhall Playhouse.

Frederick Warde, who has been on the stage fifty-one years, has returned East to deliver a number of lectures. In the Winter he will resume his role in "The Mission Play" at Los Angeles.

Arthur Row is a Chautauqua star. He is in his third season of "It Pays to Advertise." He will reurn to New York in September.

Frank Thomas has been engaged to play in "As the Clouds Roll By," a new comedy-drama by William J. McNally, which A. H. Woods has put into rehearsal.

Ottie Ardine, having recovered from an operation on her throat returned to the cast of "Honey Girl," last week.

Enos Frazere, at present playing the Keith time, has in preparation a new act to be known as "The Ace of Thrillers," in which Mr. Frazere will appear as a talking aerialist. The act will have its premiere at the Riverside, New York City, Aug. 23.

The Versatile Sextet, recently of vaudeville, will play at the Blackstone, Atlantic City, this summer.

Julia Dean has been engaged to support *George Arliss* in Booth Tarkington's "Poldekin," coming to New York in October.

Lois Bolton, for the past three years identified with "Twin Beds," has been engaged by Comstock and Gest to head one of the "Adam and Eva" companies next season.

John E. Young, the comedian, has written the book and lyrics, and *Eugene Salzer*, musical director of "Honey Girl" at the Cohan and Harris Theatre, is completing the score of a comic opera which will be produced early next season.

Forrest Robinson and *Richard Barbee* have been added to the cast that will support Arthur Byron and Martha Hedman in "Transplanting Jean."

Walter Hubbell, now playing in "Peter Ibbetson" at the Davidson Theater, Milwaukee, has had an offer to play "Richard III" and "Richelieu" next season supported by a German company.

Augustin Duncan has been engaged by *Thomas Dixon* to be general stage director for several productions *Mr. Dixon* is about to make.

DOROTHY PONEDELL

Who has temporarily deserted the musical comedy stage to appear in Goldwyn pictures., where her beauty and charm are seen to fine advantage.

Fashions From The Footlights

BY MLLE. RIALTO

THOUGH the mercury soars, there are always a group of sweet young things who love to trip the light fantastic. And for those who will dance in the good old summer days, the Winter Garden solves the problem of cool dancing frocks. For instance, the feminine members of *The Glorias,* always the daintiest and most appealing of dancers, looked very charming in

Cool, Delicately Shaded Chiffons

which combined orchid, turquoise blue and silver lace in stunning effect. The foundation of this pretty little frock was of orchid chiffon, with drapings of the silver lace. The bodice was of orchid and silver brocade while turquoise blue ribbons were used across the shoulders. Turquoise blue also formed a

Popular Ribbon Trimming

in streamer fashion down the billowy chiffon skirt. And this design of trimming is one which should be widely copied, for it is both unusual and very fetching. Another frock, worn by *Jessica Brown* in a dancing number, would serve an admirable purpose at a summer *the dansant.* It was of baby blue, in a delicate, sheer material. The model was a very becoming one for the slim miss, having a

Six-Tiered Skirt

of accordion plaited blue. A snug little waist with sleeves, very short and of the bell shape, were smart features of the dress. About the neck an unusual bit of trimming was effected in a tie and sailor's knot of white satin. White satin also served in forming a broad girdle which tied at the left side in a bow, and ended in two long streamers.

Another smart costume for

The Summer Girl

was in a pretty and quite "different" shade of apricot. This was worn by *Renee Dentling,* who throughout the performance represented Beauty. Miss Dentling's frock, of exquisite chiffon, fell in soft folds in a rather full skirt. The skirt possessed a very fetching form of trimming in its

Two Folds of Satin

in the same shade. About the neck of the pretty waist satin was used to outline the square neck and short sleeves. A very pretty hat of apricot straw was made bewitching by the use of ostrich feathers in the same shade, which hung down over the face in coquettish fashion. And, though feather trimming has been in vogue all through the winter, the spring and summer months find

Plumes Still Popular

for smart hats and as a decorative feature on evening gowns. The fans this year are particularly gorgeous things and come in all rainbow shades and in tones hitherto unknown. They are always a bright and happy addition to the evening gown and the smart shops are beginning to feature them for Fall fashions.

Miss Dentling in another scene was seen in orchid and silver brocades. One gown was of that chic

Backless Evening Model

which has had quite a vogue on the stage and in smart society generally. The dress was of the form fitting variety and terminated in a slim fish-like train.

Eileen Van Biene, who was the Cinderella, of "Cinderella on Broadway," was a demure little miss in a quakerish costume of gray and Alice blue. The frock was designed of tier upon tier of gray chiffon, the ends of each tier fining in points. The waist was a simple affair and relied upon the Alice blue trimming for its distinctive note. Over this frock a

Cape of Gray

was worn. This was modeled after Little Red Riding Hood, and had the same shirred-in cap which fell down the back in girlish appeal. All Winter Garden costumes were executed by the *Mode Costume Company,* under the direction of *Madame Haverstick.*

These Capes and Dolmans, which have so long held sway in the fashion world, are still holding a strong place in the affections of the well dressed person. Particularly beautiful are

Wraps of Sport Silks

which serve such a needed covering over the filmy chiffon and organdie summer frock. They are simply gorgeous in this year's patterns of Kumsi-Kumsa and Fan-Ta-Si. These sport silks rival the days of Old Baghdad in color and charm and should be a part—and an important part—of every smartly attired debutante.

In Considering Clothes

For town wear, however, the plain silks and satins are proving mighty popular just now. Recently, petite *Rosie Quinn* looked quite charming in a simple little frock of black satin. It was a dainty one-piece model and had rows of steel buttons across the front of the waist and upon the ends of the two-tabs which formed the side panels. These

Small Steel Buttons

serve a new purpose in lightening the otherwise somber gown and are very pretty when used in artistic design. *Miss Quinn,* who, as a dainty blonde, looked well in all black, chose, however, to add a flower bedecked hat which suited her admirably. It was of the small, sailor model, with a wreath of rose, Alice blue, and green flowers prettily blended.

ROSE MINTS

Who appeared recently in "An Innocent Idea," wore a Fall model blouse designed by Mme. Ripley and trimmed with "J. C." picot edged two-toned ribbon which was both becoming and unusual

DRAMATIC MIRROR

EDNA BATES *Who is the "Honey Girl" of the musical comedy of that name, wears a cape suit of black and white Kumsi-Kumsa and a chic little hat of white Kumsi-Kumsa when she goes to the races*

"AWAY GOES PRUDENCE"

Billie Burke a Thief in New Paramount Comedy

Adapted by Kathryne Stuart from a story by Josephine Lovett. Directed by John S. Robertson. Released by Paramount.

Prudence Thorne.....Billie Burke
Hewlitt Harland.....Percy Marmont
Aunt Prudence....Maude Turner Gordon
Mr. Thorne.....Charles Lane
Mrs. Ryan.....Dorothy Walters
Michael Ryan.....Bradley Barker
Jimmie Ryan.....Albert Hackett

After a long absence from the screen Billie Burke has come back in a comedy which gives her ample opportunity to show her unique gift for comedy.

Miss Burke is seen as Prudence Thorne, a society girl, who longs to be an aviatrix. Her father refuses to give her any money for such a project and her lover objects violently also. So Prudence puts her brain to work. She prepares her room to look as if a terrific struggle had taken place, and then writes a note saying that she has been kidnapped and held for a huge ransom. She then goes to the home of a washerwoman to wait for her father to send her the money.

But the washerwoman telephones to her home at once, and Hewlitt Harland, her lover, plans to play a trick on her. He has a band of real thieves kidnap Prudence.

Finally while staging a large robbery, the band is interrupted by the police, and all of them are arrested except Prudence. She runs away to her own home. Then things are explained and everybody is happy all around.

Miss Burke wears male attire for part of the picture and looks as cute as the proverbial Punch. KELLEY

At the top of the page. Billie Burke removes the lilies from her bosom and refuses to be a dead one. Below, Miss Burke proves a very competent second story man in "Away Goes Prudence" (Paramount).

"What Happened to Jones"

By Bryant Washburn

Bryant Washburn in "What Happened to Jones" (Paramount) disguises himself and lectures against tobacco

PART II

SYNOPSIS OF PART I

Jimmie Jones having received an invitation to visit Bobbie Brown at Quiet Meadows, sets out with a couple bottles of Scotch in his trunk. Bobbie, whose wife is a temperance worker has requested this. Her sister is engaged to marry a reformer named Mr. Goodley, who also planned to visit Quiet Meadows but missed the train. While en route the bottles are detected by baggagemen who open Jimmie's trunk and stealing the liquor hide it in a nearby milk can. Meanwhile Bobbie has hired a hotel room at Quiet Meadows for his friend, and in the hotel is Green, a bootlegger.

AT the hotel, Green, having watched Brown go to his room, quietly departed and strolled to a rendezvous with a typical farmer whom he held in earnest conversation for several minutes. Finally they repaired to the ruralite's buckboard and drove to the barn where, with many gestures denoting caution, the bootlegger led the farmer into the stall where the barrels were hidden. Opening a barrel he handed a straw to the farmer, admonishing him to taste the contents. After a long pull the farmer smacked his lips. "Gosh all hemlock!" he exclaimed. "I haint tasted any stuff like that since Hector was a pup! How many barrels you got?"

"Three," answered Green, "just three. I reckon there aint three other barrels of liquor like that in the whole world today!"

"What do you ask for it?" demanded the farmer.

Green looked at him carefully. He knew that his prospective customer was one of the wealthiest farmers in the district and he had not been unaware of his almost overwhelming thirst. "Twenty-five hundred bucks," he said finally.

After considerable argument in which the ruralite failed to beat the bootlegger down, he handed him a roll of bills and the barrels were taken out to the wagon.

Jimmie's train arrived at last, and the trunks, as well as the milk cans, including the can with its precious contents, were taken towards the baggage room, while Bobbie greeted his old pal with delight.

"Got it?" whispered Bobbie.

"Bet your boots," responded Jimmie, indicating a pile of trunks.

They hastened to the baggage room where the newcomer claimed his property and he and Bobbie, carrying the trunk between them, went into the hotel.

Green having long since completed his transaction with the farmer observed all the various proceedings and on passing the milk can noticed the one with a cross. Calmly he sat down upon the next milk can and after noting that nobody at that moment was watching, pried open the cover of the can marked with a cross and reached in, extracting the two bottles which he placed in his coat and quickly hastened away.

The ambitious farmer, who purchased the three barrels of supposed liquor from Green, hastened homeward and proceeded to tap his kegs. It took him but a short time to discover the deception and he examined each barrel to find he had been tricked. Immediately, he called up the police station and two officers presently drove up in a buggy and stopped at his gate.

"Did you send for us?" asked one.

The farmer nodded his head ruefully. "Yep, I've been stung. I know I was doing somethin' wrong, but I don't care what happens to me. All I want is for you to put the law on that lying, thieving bootlegger!"

"What's the racket?" asked the officer.

"You come along with me and I'll show you." He took them into the cellar where the three barrels reposed majestically, and provided the two officers with straws. "Take a sip of that," indicating the bunghole among the barrels.

The officer took a long draw and smacked his lips.

"Now," said the farmer, "try the spigot." The officers did so and immediately made very wry faces.

"Gosh!" exclaimed one of the two officers, "I gotta have another nip to kill the taste of that water."

"Here," cried his companion, "don't drink up all the evidence!"

"Mean to say," inquired the first of the two officers, "that there is just a little bit of that there hard liquor in these barrels?"

"Yep," agreed the farmer, "that's true. And I paid $2,500 for them three barrels. If I ever get my hands on that onery cuss I'll tar and feather him!"

"You leave him to us," replied the policemen. "And keep your mouth shut about this business."

The farmer agreed and the two officers drove away.

At the hotel Bobbie and Jimmie entered the room with their precious trunk, and Bobbie locked the door carefully behind them. Jimmie looked approvingly at the various preparations.

"What have you cloves for?" he asked.

"Camouflage," grinned Bobbie. "The missis has a nose like a bird dog."

"I get you. Well, we might as well have a little nip for old times' sake, eh, Bobbie?" So saying, Jimmie went to the trunk and opened it.

Bobbie proceeded to fill the glasses with ice and stood smacking his lips in anticipation.

A moment later Jimmie gave vent to a cry of dismay. "I saw my man put those bottles in my trunk," he said, "and now they are gone. I can't account for it!"

"Gone!" echoed Jimmie, despairing. "Gone!" He put the glasses carefully down on the table and wiped his brow with a handkerchief. "This is awful!"

"I know it," said Jimmie. "But it isn't my fault. I have been robbed."

"I will never get over this," remarked Bobbie, as he sat on the edge of the bed. "If you knew how I have been waiting for that drink—if you knew!"

His friend slapped him on the back. "Cheer up, there must be something to drink in this town."

"No hope," answered Bobbie, "We might as well go to my house and drink buttermilk." So saying, he picked up the cloves and threw them into the waste basket, and accompanied by Jimmie, left the room and descended to the lobby.

Green was standing by the desk and as the two young men entered, nodded significantly to the clerk and made his exit.

With a mysterious look Jimmie approached the clerk and beckoning him closer whispered, "Have you got anything on your hip?" The clerk opened his eyes very wide, immediately assuming an alert expression. He looked in the direction taken by Green and then back at Jimmie.

"Come inside here," he whispered, and Jimmie and Bobbie entered the little enclosure.

"Listen," continued the clerk, still in a whisper. "After dark half a mile down the turnpike." He pointed over his shoulder down the road. "Old barn." The boys nodded.

"Something more." The clerk took from his pocket a handkerchief and holding it up placed it around his eyes and then lifted the flap, saying. "This is important. The pass word is 'hay fever.' Now you do it."

Jimmie took his own handkerchief and repeated the operation.

"That's it," said the clerk.

A moment later, thanking the hotel employee profusely, Bobbie and Jimmie departed.

Night approached and the thirst of the two friends had now reached a degree that made them almost desperate. When dusk had fallen they went toward the old barn where the

(*Continued on page* 80)

The hotel clerk in "What Happened to Jones" (Paramount) guides Jones and Brown to a Blind Tiger

"THE LADDER OF LIES"

Ethel Clayton in Paramount Drama of Social Life

Adapted by Edith Kennedy from a story by Harold Vickers. Directed by Tom Forman. Released by Paramount.

Edith Parrish.....Ethel Clayton
Peter Gordon.....Clyde Fillmore
Dora.....Jane Acker
Ralph Brent.....Irving Cummings
Blaine.....Charles Meredith

Ethel Clayton has her own distinctive type of picture in which no one can quite equal her, and "The Ladder of Lies" is decidedly of that type. She is not called upon to do any intense emotional acting, nor is she required to chase a villain over hill and through rivers with a couple of pistols in each hand, nor are there any "papers involved, yet sort of true-to-every-day-life picture that Miss Clayton excells in.

According to the story Edith Parrish is an illustrator who has a very persistent suitor, Peter Gordon, whom she refuses at least once a week. He finally becomes convinced that she means it, and falls in love with someone else. This someone else happens to be Dora Leroy, a girl whom Edith knows to be decidedly frivolous and not to be trusted. She hesitates to tell Peter so, but when she finds that Dora is carrying on a flirtation on the side with Ralph Brent, she determines to interfere. Dora is not to be outdone. She slips out of things so cleverly that it seems as if Edith was entertaining Brent. At this time a genuine love affair springs up between Edith and Peter's partner, Blaine. Peter has accused Edith of an affair with Brent and in order not to compromise Dora she has not denied it. He therefore feels it his duty to tell what sort of woman he believes Edith to be. But when Brent hears what has happened, he makes reparation.

KELLEY.

At the top of the page Ethel Clayton and Charles Meredith have a chat about love in "The Ladder of Lies" (Paramount). Here below is a striking example of what a youth will do for a pretty girl.

"THE BEST OF LUCK"

Metro Version of Drury Lane Melodrama with All Star Cast

Adapted by A. S. LeVino from the play by Cecil Raleigh and Henry Hamilton. Directed by Ray C. Smallwood. Produced by Screen Classics, Inc. Released by Metro.

Leslie Macleod.....Kathryn Adams
Kenneth, Lord Glenayr.....Jack Holt
Lady Blanche Westamere....Lilie Leslie
Lanzana .....Fred Malatesta
Countess of Strathcaird Frances Raymond
Blake.....Emmett King
The General.....Robert Dunbar
Maid.....Effie Conley
Footman.....Jack Underhill

Thrills, thrills, thrills, and yet again thrills! Metro has left no stone unturned in filming the famous Drury Lane melodrama, "The Best of Luck" to cause every audience to sit spellbound until the final fadeout. There is the old spirit of adventure and romance running through the picture with all the possible modern appurtenances. Not satisfied with having all the thrills on terra firma, the story moves into the air and under the water. Its heroine and hero ride horses, motorcycle, airplanes and submarines, and at the end of it all is hidden treasure and—happiness. What more could any one want?

Leslie Macleod is a beautiful Scotch girl who has two lovers; one is a young nobleman, Lord Glenayr, whom she loves, and the other an unscrupulous Spaniard, Lanzana, whom she despises. He has been promised a title by the Court of Spain if he recovers a chest of jewels which were once the property of a Queen of Spain and which were sunk with the ill fated Armada just off the coast of Scotland.

Angered by the girl's refusal to marry him, Lanzana has her brought to his apartments where he drugs her wine. She sees him, however, and changes glasses with him. When he is unconscious she steals from his pocket the papers containing directions for locating the hidden treasure, and hastens off to find Glenayr.

Once arrived at the Glenayr estate, she and her lover get possession of a submarine which belongs to a friend and set off for the old sunken ship. But when they get there they find Lanzana in diver's suit, there before them. A terrific struggle ensues between the two men in which the villain's air tubes are cut and he is left to drown.

The cast plays with vigor and enthusiasm. Jack Holt makes an intrepid hero, and Kathryn Adams is quite fascinating as the daring and beautiful heroine. Fred Malatesta is an excellent villain and Lilie Leslie as a society vampire is effective as well as charming. KELLEY.

At the left, Kathryn Adams and her trusty steed have a little tete-a-tete in "The Best of Luck" (Metro) and the horse receives a reward for steady service.

At the top of the page, Kathryn Adams and Jack Holt pledge their undying devotion, though they little suspect the exploits they will soon be called on to perform in order to fulfill their pledge.

Above, Fred Malatesta gives Kathryn Adams a few very uneasy moments when he gets her into his apartment in "The Best of Luck" (Metro). If the title of the picture were not true in her case things would have ended tragically.

"BURNING DAYLIGHT"

Metro Presents Mitchell Lewis in Jack London Story

Adapted by A. S. LeVino from the story by Jack London. Directed by Edward Sloman. Produced by C. E. Shurtleff, Inc. Released by Metro.

Burning Daylight	Mitchell Lewis
Dora	Helen Ferguson
Necessity	William V. Mong
Jack	Newton Hall
Nathaniel Letton	Alfred Allen
Dowsett	Edward Jobson
Guggenhammer	Robert Boulder
Lucille	Gertrude Astor
Arthur Howison	Arthur E. Carew
Dan MacDonald	Lew Morrison

A Jack London story and Mitchell Lewis as its star make a fine combination. Of all the writers of the far north, of adventure and romance interwoven with the out-of-doors, none has ever succeeded in outranking London. And his stories not only read well but film well. They possess action in abundance and well drawn characters which when transferred to the screen make lively entertainment.

Mitchell Lewis has all the qualifications for a London hero. He is big and brawny, and full of that vigor which is a primary requisite of London heroes.

In "Burning Daylight" he has ample opportunity to exhibit his particular ability as a portrayer of rugged roles. As Elam Harnish, popularly known as "Burning Daylight," he is a prospector who goes into a little town in Alaska.

Business in New York then calls him, and he indulges in Metropolitan affairs and romance with an equally breezy manner.

The cast which surrounds Lewis is excellent. Helen Ferguson makes a charming Dora; and William V. Mong gives a capital character sketch as her father.

MARTIN.

At the top of the page, Mitchell Lewis and his friends enjoy Alaska before the 18th Amendment went into effect. Below, an effort to make an Eastern parlor pet out of a Northern lion in "Burning Daylight" (Metro).

"YES OR NO"

First National Films Norma Talmadge in Sex Problem Drama

Adapted from the play by Arthur Goodrich. A First National Attraction.

Margaret Vane, Minnie Berry ..... Norma Talmadge
Donald Vane ..... Frederick Burton
Paul Derreck ..... Lowell Sherman
Doctor Malloy ..... Lionel Adams
Jack Berry ..... Radcliffe Fellowes
Emma Martin ..... Natalie Talmadge
Tom Martin ..... Edward S. Broony
Horace Hooker ..... Dudley Clements

While it has always been Norma Talmadge's good fortune to appear in film successes, she has never had a better opportunity to display her many-sided talent than in "Yes or No."

Not only does the fascinating Norma depict both the society woman who said "yes" and settled the moral score with her butterfly life, and the contrasting role of the hard working wife of the poor man, who had the moral courage to say "no" and as a consequence reaped peace and happiness, but she manages to look as beautiful in ugly clothes as she does in gorgeous plumage.

Radcliffe Fellows as Jack Berry, the poor woman's husband, who invents a washing machine that makes the poor woman rich, handles his role with a manliness that makes his portrayal ring true. On the other hand, Mr. Lowell Sherman, as Paul Derreck, a society Don Juan, was a bit too restrained for the part, his love making lacking the fervor one would expect of the lover who sways the heroine from a fulsome world of luxury to the tangled byways of free love.

Natalie Talmadge, too, played a dual role, alternating as the society woman's maid and the poor woman's sister. Considering her inexperience, the youngest member of the Talmadge Trio shows a remarkable appreciation of her dramatic opportunities.

Edward B. Broony, as Tom Martin, contributes some much needed comedy by his clever characterization of the big brother whose sole interest in life was teasing and eating.

Although his name does not appear on the program Gladden James, a former Vitagraph favorite, plays the active role of the poor woman's tempter, in his usual dashing style.

All in all, the cast is excellent and the picture one of Norma's best. ELITA.

At the left, Norma Talmadge in the First National production of "Yes or No" finds out what love means in the upper strata of society

Above, she meets love in another guise in another social "set" and finds that after all there is not much difference in the well known fifty-seven varieties of passions known to sentimentalists

"TWINS OF SUFFERING CREEK"

William Russell in Entertaining Fox Picture of the West

Adapted by Julius G. Furthman, from the novel by Ridgewell Cullum. Directed by Scott Dunlap. Released by Fox.

Bill Lark.....William Russell
Little Casino.....Louise Lovely
Jones.....E. A. Warren
Jim Pemberton.....Henry J. Hebert
Sunny Oak.....Joe Ray
Jess Jones.....Florence Deshon

A good story and good acting, not only by the star, but by every member of the supporting cast as well, characterize this Russell picture.

The scenes are laid in the old west when gold was everybody's business and law was left to take care of itself. In the neighborhood of Suffering Creek when the story opens, things are in pretty bad condition. Bill Lark is about the only man who can manage to keep order.

One night, Jim Pemberton, a stranger in those parts, is caught by Bill cheating at cards, and they both draw guns at the same moment. Knowing that it would be a double killing, Bill suggests that they draw lots as to who is to have the first shot. Bill loses and is given three days to live.

Meantime, Pemberton has wormed his way into the home of the Joneses and made Jess, the wife, dissatisfied with her life. She consents to go away with Pemberton and he promises to come back for her two children as soon as they are settled.

It is Bill who discovers that she has gone when he goes to pay his daily call on the Jones kiddies. He determines to bring Mrs. Jones back to her husband, who is a kindly but inefficient person. So he sets out on his mission and returns successful. Meantime, Jess has learned that Pemberton is head of a gang who have been holding up the stage coach. Bill determines to drive the stage himself and rout the bandits. With the aid of Little Casino, a girl he has been kind to, he accomplishes his purpose, and Pemberton is killed before he has a chance to get his first shot at Bill.

William Desmond is excellent as Bill, and E. A. Warren as Jones does a fine bit of acting. Louise Lovely as Little Casino, and Florence Deshon also give distinguished performances.

MARTIN.

At the top of the page, William Russell in "The Twins of Suffering Creek" (Fox) turns up the ace of spades and is decidedly upset about it.

Above, if William Russell manages to get his gun out first, then Henry J. Hebert is a goner, and if Henry gets his out first, Bill will cash in. And all because Henry has been cheating

At the right, William Russell gives himself his first lesson in raising a family. Cleanliness, he thinks, is next to godliness.

"THREE GOLD COINS"

Tom Mix Excellent in Fantastic Fox Comedy

Adapted by Alvin J. Neitz from the story by H. H. Van Loan. Directed by Cliff Smith.

Bob Fleming.....Tom Mix
Betty Reed.....Margaret Loomis
Luther M. Reed.....Frank Whitson
J. M. Ballinger.....Bert Hadley
Rufus Berry.....Dick Rush
Boots .....Sid Jordan
Spike .....Walt Robins

When Tom Mix on the back of his trusty steed, "Tony," elects to ride up or down the perpendicular side of a mountain there is nothing in the world that can stop him. Of course he does other stunts too, such as shooting and fighting and climbing and swinging from roof to roof at the end of a rope, but his superb horsemanship far outclasses anything else he does. On the screen he has no rival, and it would not be at all surprising if he should be engaged by the Cossacks themselves as a riding instructor.

In "Three Gold Coins" he rides up and down everything in sight and generally cuts up high jinks to the delight of the audience. He also proves himself a comedian of parts. Heretofore he has been largely engaged in being dramatic, but this latest picture is for the most part comedy. Some of the situations are extremely laughable. If the story is a bit difficult to follow at times, this is more than made up for by the thrills it contains.

Mix is seen as a cowpuncher with a lot of worthless land on his hands and no money. A couple of crooks from the east come along and plant a little oil on his land in order to promote a fake well. They succeed admirably and all the little community brings its savings to buy stock. Mix is made treasurer by the crooks for the looks of the thing, but they expect to get the money box without much trouble and make a getaway.

Before their plans materialize, however, Mix rescues an automobileful of wealthy eastern tourists from bandits, and wins their friendship. Among them is a beautiful girl who immediately wins our hero's heart, and her father, a financier who eventually throws a great deal of light on the past records of the two crooks and causes their arrest.

Of course things end happily, and the fake well itself proves a gusher. All the good luck which has befallen him Mix attributes to three gold coins which he has won from his sweetheart's father by shooting them off a fence in three shots. However, one is more inclined to attribute his success to his pluck and horsemanship.

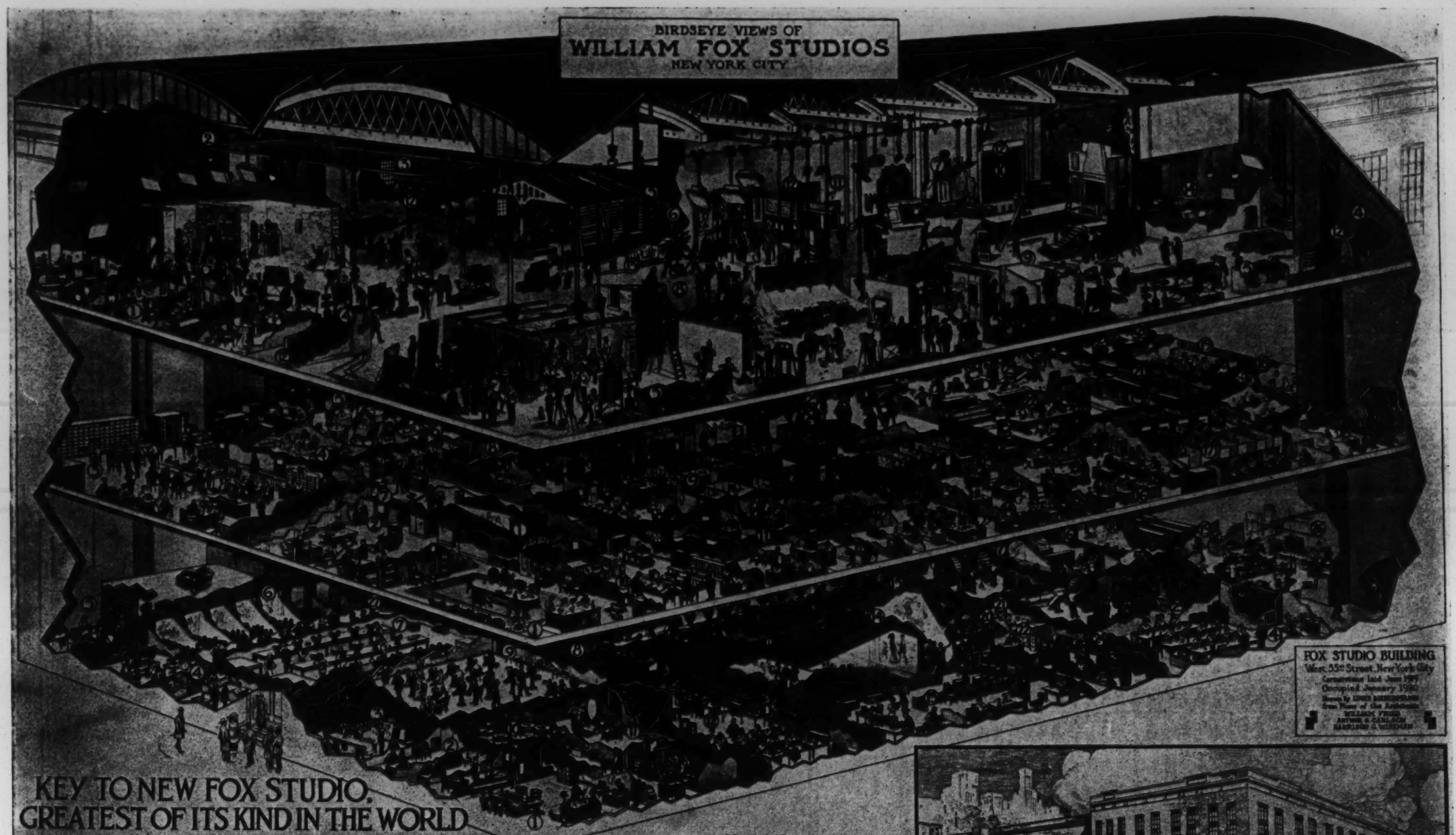
The supporting cast has little opportunity to do anything noteworthy, though it is quite satisfactory.

MARTIN.

Tom Mix, the reckless cowboy star, who uses his vigor and skill to enliven Fox pictures. In "Three Gold Coins" he outdoes his customary daredeviltry and also reveals himself as an adept at comedy, as this picture of him shows

Above, Tom Mix astounds his audience by shooting three coins off a fence, and at the left Margaret Loomis enjoys his triumph with him

BIRDSEYE VIEWS OF
WILLIAM FOX STUDIOS
NEW YORK CITY



FOX STUDIO BUILDING
West 55th Street, New York City
Cornerstone laid June 1919
Occupied January 1920
Known by LOUIS BERGSTROM
from Plans of the Architects
WILLIAM FRIED
BRUNO & CARLSON
HARVARD G. WILDMAN

KEY TO NEW FOX STUDIO. GREATEST OF ITS KIND IN THE WORLD

FIRST FLOOR
1 Foreign Department
2 Purchasing and Requisition Depts
3 Sign Shop
4 Titling and Cutting Depts
5 Examination Room and Vaults
6 Projection Rooms
7 Perforating Room
8 Positive Developing Room
9 Printing Room
10 Chemical Room
11 Negative Rack Room
12 Cleaning and Sorting Rooms
13 Examination Stripping Rooms and Laboratory Office
14 Projection Rooms
15 Developing, Toning, Perforating, Drum Drying Rooms
16 Still Room
17 Tint and Title Room
18 Projection Room
19 Heavy Reel Room
20 Storage
21 Electricians Machine Room
22 Fox News
23 Stipple Room
24 Light and Polish Room
25 Negative Drying and Developing Depts
26 Machine Shop
27 Condemning Cells and Fresh Air Ducks

SECOND FLOOR
1 Office of William Fox, President of Fox Film Corporation and Special Projection Room
2 Offices Jack Lee, Vice President Fox Film Corporation; John C. Flinn, Treasurer, S.E. Rogers, Head Legal Dept.
3 Auditing Department
4 Circular and Mailing Department and File Room
5 Restaurant and Kitchen
6 Barber Shop
7 Reception Room
8 Recreation and Dressing Rooms for Actresses
9 Dressing Rooms for Artists
10 Auditor Fox Theatrical Circuit
11 General Executive Offices
12 Offices General Sales Manager
13 Offices of Winfield Sheehan, General Manager
14 Offices Supervisor Publicity and Advertising
15 Publicity Department
16 Contract Department
17 Scenario Department
18 Physician, Dentist, Chiropodist
19 Telephone Exchange
20 Sewing and Costume Room
21 Directors' Offices
22 Conference Room
23 Carpenter Shop
24 Cutting Department
25 Ramp to Street

THIRD FLOOR
1 Star Dressing Rooms
2 Ventilator Ducts from Film Vaults
3 Drafting Room, Technical Library
4 Storage
5 Dark Room
6 Stairway to Restaurant and Dressing Rooms
7 Scenery
8 Stages (Seven on this floor)
9 Trap Pit for Special Settings
10 Ramp to Street
11 Staircase to Lower Ramp
12 Exits to Street (Five)
13 Remote Control Switchboards (One for each stage)
14 Indoor Auto Station

THE WEEK'S BROADWAY PICTURE SHOWS

Norma Talmadge at the Strand—Fourth of July Celebration at the Capitol—The Rialto Has Ethel Clayton—Billie Burke at the Rivoli

THE STRAND

Norma Talmadge Feature of Interesting Bill

Those who like to propound the deeper mysteries of life will find plenty of food for thought in the Strand's showing of *Norma Talmadge's* latest picture, "Yes or No," a sex problem film, replete with action and human interest.

"Yes or No" deals with the momentous moral question Everywoman, regardless of her station in life, is some day called upon to decide. Both sides of the question are graphically illustrated, *Norma Talmadge* playing the two opposite roles of the woman who said "yes" and paid the penalty and of the woman who said "no" and reaped joy.

"Yes or No" is a picture every woman should have her daughter see. The sex themes are handled with extreme delicacy, while the moral is pointed with a strong hand.

In this absorbing problem film *Miss Talmadge* proves that her beauty can even survive the test of tawdry garments and an unkempt coiffure. In the society screens, the peerless *Norma* wears several gowns that waver on the borderline that separates the bizarre from the conventional, producing an effect as elusively beautiful as herself.

Mascagni's "Cavalleria Rusticana" was the Strand Symphony Orchestra's Sunday offering. The rendition was made doubly effective by an ecclesiastical drop, conveying an illusion of stained glass church windows, through which shone a soft blue light.

The Strand Topical Review, depicting political events, proved the occasion for amusing outbursts of approval or disapproval from the "opposing" political factions in the audience.

A Chester Scenic entitled "Pyrenees and Wooden Legs" did not provide the comedy its title suggests, being an exquisitely beautiful ensemble of pastoral scenes, the wooden legs proving to be the wooden stilts used by the shepherds of the Pyrenees.

Catherine Stang, violinist, was well applauded for her fine rendition of Kreisler's "Tambourine Chinos," while *Kitty McLaughlin* smiled and trilled her pleasing soprano way through Woodman's *A Birthday* and *Love's In My Heart*.

"Fit to Fight," a Christie comedy, featuring the "bantam" comedian, *Bobby Walton*, added a refreshing bit of comedy to the bill. Young Walton plays the part of a persistent lover who is held in derision as a "half portion" until he proves more than a full portion of fighting ingenuity in a fistic encounter with "One Round McCardy," who is hired to knock Bobby out of the courting mood.

The well diversified program then found a happy finale in an organ solo of Grieg's joyous *Morning Mood*.

ELITA.

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THE CAPITOL

"Evolution of Yankee Doodle" Feature of 4th of July Week

"The Best of Luck," adapted from the Drury Lane melodrama, appears at the head of features offered at the Capitol. *Kathryn Adams*, *Jack Holt* and a good cast bring out the story of a courageous girl's battle with an unscrupulous Spanish grandee for possession of a fortune which lies in the hold of a sunken galleon five fathoms deep in the ocean.

Airplanes, submarines, motorcycles and other modern inventions designed for speed in the various elements are a source of continual thrills, and there is a general sigh of relief when the heroine's safety is assured and the treasure in the proper hands.

"The Evolution of Yankee Doodle," produced with beautiful scenic effects, makes a bid in a special musical offering. It depicts the landing of the Pilgrims; subsequent troubles with the American Indians suggested in an Indian war dance; the minuet of Colonial days; the beginning of strife; the struggle between the Colonies and Great Britain; the signing of the Declaration of Independence and again the triumphant strains of "Yankee Doodle." Special settings by Wenger enhance the production assisted by the orchestra, *Finston* conducting, the Capitol ensemble and *Irene Williams*, soprano soloist.

"The Lily, the Rose, a Violet and the Forget-Me-Not," presented by Capitol ballet and ensemble, is featured by a quartette of ballet dancers including *Mlles. Gambarelli, Roggi, McNally* and *Penn*. Another pleasing feature of the musical program is the rendition of *Sweet and Low*, by the Capitol ensemble.

An innovation in preludes is in evidence in the arrangement for the introduction of "The Best of Luck." The music consists of a potpourri of Scotch songs and dances in which are introduced the following features: *Blue Bells of Scotland*, by grand orchestra and ensemble; *Coming Thro' the Rye*, by Irene Williams and the ensemble; *Annie Laurie*, by Capitol male quartette—Messrs. *Peacock, Glenn, Frasier* and *Allen;* Folk Dance, by *Jessie York* and *Marie Harding; Auld Lang Syne*, orchestra and ensemble.

Previous to the concluding number, a grand organ solo by *Arthur Depew*, a pleasing musical feature is introduced in connection with a Hy Mayer Capitol Travelaugh, "A Trip to Coney Island."

KELLEY.

This is how the cast of George Melford's production of "The Sea Wolf" for Paramount, entertained themselves between times. Mabel Julienne Scott is just one of the boys. From the smiles on their faces she must be parting with her handful of bills.

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THE RIALTO

Classical Music and Ethel Clayton are High Lights of Bill

With a program which comprises, musically, *Mendelssohn, Verdi* and *Offenbach*, and pictures that include *Ethel Clayton* in an excellent domestic comedy drama and a hilarious Sunshine comedy, Fourth of July week offers especially worth-while entertainment.

Hugo Riesenfeld prepared a diversified music bill that should satisfy nearly every taste. It opens with *Mendelssohn's* overture, "Midsummer Night's Dream," by the Rialto orchestra, *Mr. Riesenfeld* and *Leon Vanderheim* conducting. The work is finely suggestive of the fairy revels, the dance of the clown and the general spirit of Shakespeare's comedy.

Martin Brefel's rich tenor voice was heard in the familiar "La Donna E Mobile," from "Rigoletto." The orchestra played selections from "The Tales of Hoffman," with special emphasis on the haunting "Barcarolle." *Nevin's Narcissus* provided the organ solo, payed by *John Priest*.

Ethel Clayton's new picture is of the best in which she has ever appeared. It concerns a young illustrator's attempt to straighten a domestic tangle. As Edith Parrish, the illustrator, *Miss Clayton* is beloved by the elderly Peter Gordon, played by *Clyde Fillmore*. When Edith will not consent to marriage Peter turns his attentions to the frivolous Dora, enacted by *Jane Acker*. Dora sees financial possibilities in Peter the while she flirts openly with Ralph Brent. When it appears that Edith, too, is entangled with Brent, complications are doubled, as Blaine loves Edith. Eventually all is righted and Blaine learns Edith's true worth and Dora's irresponsibility.

Miss Clayton was splendid as Edith. *Irving Cummings* and *Charles Meredith* as Brent and Blaine, respectively, provided capital support.

In fact, rarely is such a thoroughly capable company seen in support of a star. The playing of each member of the cast is above average in itself, and the ensemble work is excellent. Much credit is due to the director as well as to the individual actors.

KELLEY

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THE RIVOLI

Billie Burke and Southern Music Feature Program

Billie Burke in "Away Goes Prudence" is the headliner of a comedy program at the Rivoli this week. Pictures and music are all in a light vein, though the music is predominantly Southern in character.

In her newest photoplay *Miss Burke* has an opportunity to act in the captivating manner that has brought her so much popularity on the screen. She plays the part of an impulsive girl who pretends to be kidnapped in order to obtain from her father a ransom with which to buy an aeroplane. She takes refuge in the home of a washerwoman, but the latter feels a sense of duty and calls up Prudence's home to inform her parents of the girl's whereabouts. Meanwhile Prudence's sweetheart, desiring to teach her a lesson, engages a band of thieves to steal her. After a lapse, during which she is reared by the thieves, her rescue is effected.

It is not a highly probable story; in fact, it is quite outside the bounds of plausibility, but Miss Burke is so charming and has such an excellent opportunity to indulge in her particular style of comedy, that it is easy to overlook any improbabilities the story may contain.

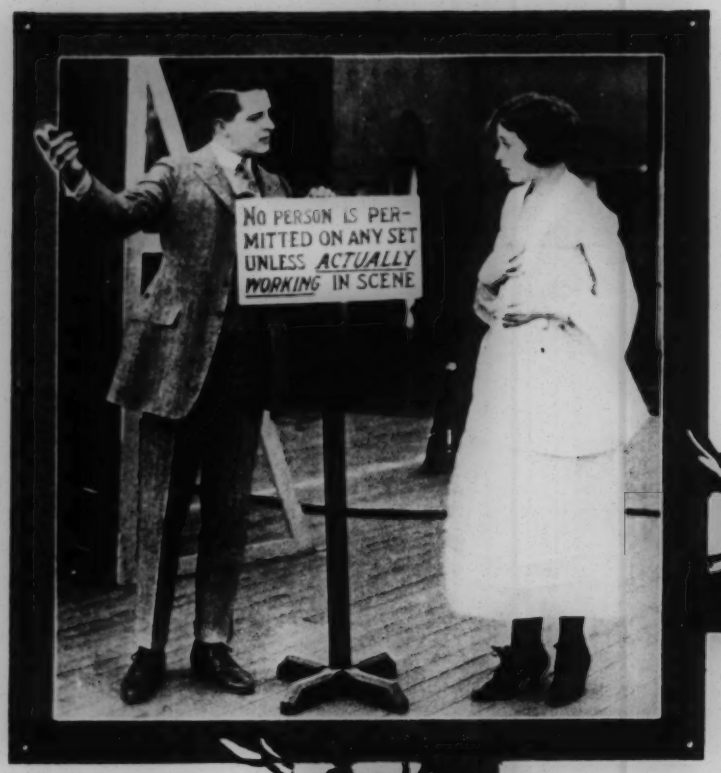
A Century comedy, "You Tell 'Em Lions, I'll Roar"; a scenic, "On the Mississippi," and the Rivoli pictorial completed the film part of the program.

The musical portion was featured by *Tobani's "Trip to Coney Island,"* with its numerous representations of a holiday journey to the famous amusement resort. *Hosmer's Southern Rhapsody*, with its negro plantation melodies, was the overture, conducted by *Frederick Stahlberg* and *Joseph Littau*.

Another feature of Dixie flavor was a "Southern Idyl," which consisted of plantation dances and songs. It was the second of a series after paintings by Julian Ollendorff. *Florence Mullhalan*, contralto, sang *Jean*, by *H. T. Burleigh*. The organ solo, played by *Firmin Swinnen*, is *Nuptial March*, by *Rubinstein*.

KELLEY.

PICTURE FRAMES



Bryant Washburn, working in "A Full House" (Paramount), calls Lois Wilson's attention to a new sign at the studio. Bryant emphasizes the words "actually working," but Bryant and Lois in their hearts know that when an actor works he plays. Perhaps, that accounts for Lois' puzzled expression.

Charles Hutchinson, Pathe serial star, proves to himself there is safety among the rocks. At least, he cruises among them with a carelessness that you and I display only in the shallow water of a creek. Perhaps, he is seeking for the Sennett mermaids who lurk in the watery grottos of Southern California, and such a search naturally requires a show of carelessness.

Louise Glaum, star of J. Parker Read productions (Pathe), bows in wonderment before the loveliness of a California sunset at Coronado Beach. There is a wistful beauty to the scene and with Miss Glaum framed against it the call of California is all the more potent.

"It's a good thing our studios are to be far apart," says Hal Roach to George Marshall, "or Pathe would have no Ruth Roland serials or Harold Lloyd comedies."

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

TOM WILSON, the big fellow who deserted comedy for the more serious, is back again in funny lane. *Tom* returned to the *Chaplin* studios to assist *Charlie* in making his next five-reeler for First National, which, by the way, will be finished within the next few days.

Rosemary Theby is playing opposite *H. B. Warner* in "Going Straight" for *Jesse Hampton*. She will shortly be seen opposite *Otis Skinner* in "Kismet."

Sessue Hayakawa has adopted three little orphans. He has sent them to his ranch for the summer, and this fall intends to send them to school.

Bernard Durning is back in town after going to Washington, D. C., to shoot some scenes for his next picture.

It wasn't temperament, but a bad tooth that kept *Grace Darmond* from starting work in Christie's production of "So Long Letty."

Willis and *Inglis*, press agents for *Harold Lloyd*, declare that the comedian is

To Receive $250,000

for each picture made in the future.

Edward Kull, the serial specialist, is megaphoning *Eileen Sedgwick* in "The Diamond Master" for Universal. It is from the famous story by the late Jack Futrelle.

Jack Pickford is making himself a scarce article around the Goldwyn lot these days. *Jack* finds more pleasure watching the baseball games than shining before the camera.

A small airship has been purchased for the use of *Ruth Roland's* serial, "Broadway Bab," by *Johnston McCulley*.

"Jimtown," famous in Bret Harte's stories of California, is being made a location in *Roscoe Arbuckle's* version of "The Traveling Salesman." Jamestown is the more dignified name for the place.

Edward Sloman has started "The Star Rover," another of Jack London's thrilling tales.

Lionel Atwell will next be seen with *Madge Kennedy* in a Goldwyn production under the direction of Wallace Worsely.

Bessie Love, the dainty actress, is shortly to pose for another picture for Harrison Fisher. *Miss Love* posed for the artist once before.

Max Linder, the clever little Frenchman, is at work

On Another Comedy

Between making pictures and trying to learn English, *Linder* is having a terrible time.

Howard Hickman, ex-everything in the film business, is now a leading man. *Howard's* last efforts were with the megaphone.

Beatrice Le Plante, her publicity man declares, was a singer of no little fame before she stepped into the cinema heart.

Edmund Lowe and *Helen Weer* will play the important roles in Metro's all-star production of "Someone in the House." *John Ince* will direct.

"The Tiger Lady," starring the new star, *Hope Hampton*, has been finished. *Maurice Tourneur* directed, assisted by *Jack Gilbert*.

Barbara Bedford is on a short vacation.

An art collection valued at more than $100,000 has been secured by *Rex Ingram* for "Hearts are Trumps." Many famous prize paintings are in the collection.

The first of the *Buster Keaton* comedies has been finished. "One Week" is its title.

Doraldina, the Oriental dancing expert, has started work on her first Metro production.

Helen Jerome Eddy is in Sessue Hayakawa's current vehicle, "The First Born."

Reports have it that the film world is to have another star. *Pell Trenton* is to be the lucky one.

Ora Carew is to be

Leading Woman

in *William De Mille's* Paramount production. Her first effort will be "His Friend and His Wife," from *Cosmo Hamilton's* book.

Catherine Calvert comes back to the fold as star with the Vitagraph in "Dead Men Tell No Tales," under the direction of Tom Terriss.

It pays to look like some one else. *Hallam Cooley* so much resembled *Charles Clary* that Director George L. Cox picked *Cooley* for the part of *Clary's* son in the American Film Production of "The Siren."

We don't believe it, but it is said that *Alice Terry* leaves her car in the garage and walks to the studio each morning.

May Allison and *Wallace MacDonald* have become flyers. They have been doing nothing but airplane stuff for "Are All Men Alike." *MacDonald* seems to be the "men" in question.

Being different is *Allan Dwan's* ideas. *Dwan* has two houses, one in Los Angeles, and the other in Long Beach, and, as a rule, it is impossible to find him at either place. He practically lives at the studio.

George Loane Tucker is whipping

"Ladies Must Live"

into shape for release. The director of "Miracle Man" fame believes he has another "knockout."

Sidney Franklin has returned from a trip to Yosemite.

Waldemar Young has joined the scenario department at Metro. *Young* has been everything from a free lance to scenario chief at Universal.

Harry Carey is working on a new picture called "Sundown Slim." *Val Paul's* directing. *Carey's* last attempt was "Blue Streak McCoy," by *H. H. Van Loan*.

Carmel Myers has completed her first story. "In Follies Trail" is the title.

Sylvia Breamer has awakened to the power of the super-natural. *Sylvia* has become a

Regular Visitor

to psychic seances and spiritualistic conferences, and now she is a regular convert to the altar of the psychic.

Having nothing else to do, *Mary Thurman* is spending her money buying clothes. Evidently *Mary* figures prices will continue to soar, and she plans to have a big stock of wearing apparel on hand.

Jacques Jaccard, with sixteen cohorts, is up at Little Bear for a series of three two-reelers. *Virginia Faire* and *Leonard Clapham* are the featured players.

Colleen Moore's father and her brother have arrived here for a big reunion of the Moore family. They both like Los Angeles so well that they plan to remain.

At least two of the stars have fulfilled their promises to go to Europe. Reports have it that both *Ethel Clayton* and *Bryant Washburn* are on their way abroad.

Jack Conway, or *Hugh Ryan*—call him anything you like—is up San Jacinto way. Jack is mountain climbing for his vacation.

"Mean" Bob McKim is "villaining" all over the Brunton lot. *Bob* is in such popular demand that he is forced to appear in three or four pictures at the same time, and always in the role of the heavy.

Betty Blythe is back from a vacation at Catalina.

George Stewart, brother of Anita, is getting a firm foothold in film land. He has "busted" in to the ranks of the juveniles.

Rumor has it that *Tony Moreno* has

Received an Offer

from a giant producing concern in England to make special pictures abroad at the completion of his Vitagraph contract. *Tony* is hardly considering the offer because he likes the good U. S. too well.

Saw *Tom Santschi* shooting the heads off of tin ducks in the galleries at Venice the other day. *Tom* says most people believe we are nothing but two gun hero men on the screen, but look, and *Tom* took a twenty-two rifle and knocked down ten ducks in a row.

Roscoe Arbuckle is on the trail of *Dustin Farnum*, "motorboatly" speaking. *Fatty* has just ordered a fast boat, and intends to give *Dusty* a race for his money this fall.

Talk about versatility. *Ida May Park* can wield the hammer as well as the megaphone. She shingled the roof of her new home all by herself.

Mildred Davis, the pretty little comedienne, caused somewhat of a sensation when she appeared at one of the local beaches in a striking bathing costume. It had sleeves, a skirt and was complemented by a pair of stockings.

Jack Livingston is preparing to tour through Canada with "The Golden Trail," a picture recently made in which he has the leading role.

Billy Elmer is learning to fly, and he has for his teacher *Omer Locklear*. *Elmer* seems to enjoy *Locklear's* daredevil tricks.

June Mathis is busy at her desk at Metro after her trip to New York.

Hulbert Footner has also arrived from New York, and is busy pounding 'em out for Metro.

Ed Biby, the casting director, evidently has found acting a more profitable occupation. He has just purchased two new cars, one for himself, the other for his wife.

William P. Carleton, who has been seen recently in Famous Players-Lasky productions, including "The Copperhead," "The Amateur Wife" and "The Society Exile," suffered a severe injury to his foot a few days ago, when he leaped through a window to the ground twelve feet below, in a scene in the Associated Exhibitors productions of "The Riddle: Woman."

Dorothy Phillips, starring under ttdirection of *Allen Holubar* in their first independently produced feature, has just been insured for $100,000. The policy covers only the time that *Miss Phillips* will be engaged on her first picture.

Ann May is playing an important role in the Paramount-Lasky production, "Wanted; A Blemish," starring *Bryant Washburn*.

Edmund Lowe has left for California where he will be starred in Metro features.

SCREEN NEWS OF THE WEEK

GRIFFITH TO EXPAND PRODUCING ACTIVITIES

To Carry On Regular Business of Theatrical Presentation in Addition to Film Operations

DAVID WARK GRIFFITH is to expand his producing activities. A new organization to be known as D. W. Griffith, Inc., has been granted a charter by the Maryland State Tax Commission, with a capitalization of $50,000,000. The new company will produce pictures, dispose of films and carry on a regular business of theatrical production, concerts, vaudeville and grand opera.

In explaining the new organization's scope Mr. Griffith said: "Large funds are necessary to make motion pictures now. The upward trend of all costs in the more elaborate technique of modern photo-play demands much capital. I have, however, steadfastly refused repeated offers of financing by great financial interests because I do not wish them to have controlling authority in the nature of my productions.

"My purpose in this new organization is to have the American public rather than a few rich men, share in the profits from my productions. To achieve this stock will be sold to the general public."

The officers of the new corporation are D. W. Griffith, president; Albert L. Grey, general manager; J. C. Epping, business manager; Albert L. Banzhaf, general counsel.

A part of the provisions is that D. W. Griffith's life is insured for $500,000 so long as the corporation exists.

There will be no change in the Griffith headquarters in New York, and the present offices in the Longacre Building will be maintained with Albert L. Grey in charge.

All of the Griffith productions for the present will be made at the Griffith studios at Mamaroneck.

The new corporation will in no way effect Mr. Griffith's present contract with United Artists, as the Griffith company will continue to be a producing company, with probably the majority of the productions released through United Artists.

First Pearl White Feature

Among the earliest of the big William Fox productions listed for the new year is "The White Moll." The author of this story is Frank L. Packard, who wrote "The Miracle Man." Having abandoned serials, Miss White, in "The White Moll"—produced as a special—is to make her first appearance in a feature film, and at the same time will make her first appearance as a Fox star.

The supporting cast for Miss White includes Richard C. Travers, J. Thornton Baston, Eva Gordon, William Harvey, Walter Lewis, Blanche Davenport, Charles Slattery, John Woodford, George Pauncefort and John P. Wade.

• • •

Douglas MacLean's Next

Charles Belmont Davis' story, "When Johnny Comes Marching Home," has been purchased by Thomas H. Ince for adaptation to the screen with Douglas MacLean in the title role.

• • •

New Radin Feature

Radin Pictures have completed "Man and Woman," the latest acquisition of that company which they are offering to State right buyers. Betty Mason is in the stellar role.

Women's Clubs Defeat Film Censorship

Delegates returning from the biennial session of the General Federation of Women's Clubs held at Des Moines, report that the club women of the country have apparently a different attitude toward motion pictures generally and censorship particularly than they had two years ago when the biennial was held in Little Rock. At that time the club women were addressed by a member of the Pennsylvania Board of Censors, and the General Federation went on record in favor of state censorship. This year the delegates defeated a resolution calling for national censorship, and took no action on state censorship.

• • •

Hiller's First Feature

"The Sleep of Cymba Roget," Lejaren Hiller's first production, which has been highly commended by Charles Dana Gibson, has been turned over to Bamberger & Levy, Motion Picture Sales Agents, for disposal, Mr. Hiller will leave for Arizona in a few days, to begin work on his new production, "The Love of Abou Ben," designed to be a seven-reel picture. Both of these stories were written by Charles L. Gaskill. Helen Gardner returns to the screen in the role of Cymba Roget.

Realart Gets Plays

In the list of famous novels and stage successes acquired by Realart as screen material for the coming season is "The New York Idea," by Langdon Mitchell.

Mary Miles Minter's first production in the new year will be an adaptation of "Sweet Lavender," by Sir Arthur Wing Pinero. "Tommy and Grizel," by Sir James Matthew Barrie, has been purchased as material for Constance Binney. "The Little Clown," by Avery Hopwood, has been acquired for Mary Miles Minter.

"Oh, Lady, Lady," by Guy Bolton and P. G. Wodehouse, will be adapted to the screen for Bebe Daniels.

"Moonlight and Honeysuckle" has been purchased as the first starring vehicle for Justine Johnstone. "Those Who Walk in Darkness," by Owen Davis, has also been purchased for Alice Brady.

"Beverly's Balance," a play by Paul Kestor, in which Margaret Anglin made a successful appearance in New York City and on tour throughout the country, will be produced with Wanda Hawley in the stellar role.

IS THAT SO!

Armand Kaliz has been engaged to play in the new *Constance Talmadge* picture, under the direction of Roy Neill.

Huntley Gordon who has just completed his Selznick feature opposite *Zena Keefe* has been engaged to play lead with *Billie Burke* in her next Famous Players production.

Harry Benham has been chosen to play the part created by Cyril Scott in the stage version of "Polly With A Past," opposite *Ina Claire.*

Ethel Clayton, arrived in New York last week from Hollywood. She will leave soon for Europe where she will make several productions at the London studios of Famous Players-Lasky.

Henry Woodward, leading man for the *Maurice Tourneur* productions, who has recently finished "Caleb Weal," is now playing opposite *Hope Hampton* in "The Tiger Lady."

Mae Gaston has been signed recently on a long term contract to portray the role of "Patsy" in the famous Nick Carter series of two-reel detective dramas by Robert B. Broadwell, President and director general of Broadwell Productions, Inc.

Fred Malatesta pleads with Kathryn Adams in Metro's production of the Drury Lane melodrama, "The Best of Luck"

Here is a very different sort of plea in Goldwyn's "The North Wind's Malice"

And in "The Man Who Had Everything" (Goldwyn) Jack Pickford listens while a lady pours forth her woes to him

SCREEN NEWS OF THE WEEK

TO RELEASE SIXTY FEATURES

Goldwyn Has Ambitious Plans—First Group Ready July 15

GOLDWYN PICTURES CORPORATION will release sixty feature productions during the coming season. The first group of fifteen will be ready July 15.

Among the outstanding points of the new season's list are the first of Booth Tarkington's features written expressly for the screen and a continuation of the two-reel "Edgar Comedies;' the first of Maurice Maeterlinck's original screen stories; the acquisition of production rights to many of the most successful plays and books of the day; a continuation of the alliance between Goldwyn Pictures, Rex Beach and the six Eminent Authors — Rupert Hughes, Basil King, Gouverneur Morris, Mary Roberts Rinehart, Gertrude Atherton and Leroy Scott; the distribution of pictures starring Betty Compson; the distribution of J. Parker Read's, "Mister MacNeir"; continuation of the Goldwyn-Bray Pictograph and the Goldwyn-Bray Comic, and two-reel Capitol Comedies released every other week.

Never in the history of Goldwyn has a new year been launched with such a quantity of superior feature pictures finished and ready for distribution. Since the first of last January scarcely a week has passed without bringing the acquisition of some new play or book of outstanding merit, and the literary resources of the company are being constantly increased.

Two big productions head the list, Gouverneur Morris's "The Penalty" and Pauline Frederick in "Madame X."

Rotarians See Picture

Maurice Meyers, publicity representative for Sol Lesser has just returned from Atlantic City, N. J., where he gave a premier presentation of "That Something," the inspirational picture dedicated to the Rotary Clubs of the World, which is to be distributed by Irving Lesser.

The Rotarians held their annual convention at Atlantic City this year, where over ten thousand delegates and members of the organization attended.

"That Something," is well known to all Rotarians. It was written by W. W. Woodbridge, produced by the Hermann Film Corporation and dedicated to the Rotary Clubs of the World by the Tacoma Rotary Club No. 8 of Tacoma, Wash.

• • •

Film Actress Denies Charges

Ann Luther, motion picture actress, has filed a denial in the Supreme Court of the charges made by Mrs. Evelyn Nesbit Montani, formerly Mrs. Evelyn Nesbit Thaw, in her divorce suit against J. Virgil Montani.

Montani, who is a dancer known as Jack Clifford, sued Mrs. Montani for a divorce, naming Eugene Strong. The former Mrs. Thaw denied his allegations and filed a counter claim for divorce, mentioning Miss Luther and Miss Juanita Hansen, another motion picture star. Miss Luther, filed a notice of appearance through Nathan Burkan, denying that she had given Mrs. Montani cause for a divorce.

• • •

Justine Johnstone with Realart

Justine Johnstone is to become a Realart star.

Her first picture will be "Moonlight and Honeysuckle," by George Scarborough, a last year's Broadway stage hit. Jack Dillon has been engaged to direct Miss Johnstone, and work on the production is under way.

• • •

Buys Doraldina Film

Elmer J. McGovern has announced his entry into the State Rights Field, having purchased from the Pyramid Photo Plays, Inc., a Doraldina Special, entitled "The Woman Untamed."

Robert Gordon Seeks Stories

Believing that the public wants stars capable of character delineation rather than exponents of personality, Robert Gordon, the Blackton star, is searching for stories which will provide him with character parts similar to Huck Finn which he played with Jack Pickford in "Huck and Tom" and The Tennessee Shad which he played in "The Varmint."

While Mr. Gordon has been offered a proposition to head his own company, backed by a group of Texas oil men, he also is considering other propositions which will give him a choice in the matter of stories and director. His present contract with J. Stuart Blackton expires in July.

• • •

Christie Building Bungalowville

Al Christie is building a set on his land around the corner from the Christie studios which includes of whole series of beach bungalows where T. Roy Barnes, Grace Darmond, Colleen Moore and Walter Hiers, the two important couples of "So Long Letty" will go through their farcical matrimonial affairs. After the picture is made the bungalows will be rented or used by the Christie scenario department which is clamoring for more room.

• • •

"Truth Productions"

"Truth Productions" is the name of the first series of pictures to be released by the Harry Levey Corporation, the new film producing company organized by Harry Levey, for the making of educational and industrial motion pictures. The name "Truth Productions" is an adaptation of the slogan of the Associated Advertising Clubs of the World.

• • •

Big Specials Taken Over

A busy summer and fall season is expected by Frank G. Hall, president of Hallmark Pictures Corporation. His list of pictures includes more than fifty Triangle star productions in five or more reels and a series of twenty-six Sennett produced comedies of two reels each.

CHARLES HUTCHINSON

Co-star in Western Photoplays' serial, "The Great Gamble," which Pathe is releasing

More Serials for Pathe

Pathe plans to make eight more serials this coming year. In order to accomplish this Pathe will release two at a time, the same policy which was successfully launched and carried out in 1919. This means each week one episode of two serial offerings will be placed on the market.

The names of seven players, Ruth Roland, June Caprice, Juanita Hansen, Marguerite Courtot, George B. Seitz, Charles Hutchinson and Warner Bland will play an important part in this company's serial campaign.

The year of forthcoming serials will commence with the release on August 15 of "Pirate Gold," a ten-episode picture starring George B. Seitz with Marguerite Courtot.

• • •

Eileen Percy's Second

The petite and winsome Eileen Percy has completed work, at the Fox West Coast Studios, on her second production as a William Fox star. This is "The Husband Hunter," based on F. Scott Fitzgerald's story, "Myra Meets His Family." Emory Johnson heads the cast of players supporting Miss Percy, other members being Jane Miller, Harry Dunkinson and Evans Kirk.

• • •

Cast of "Darling Mine"

The forthcoming Olive Thomas production, "Darling Mine," is now nearing completion at the Selznick West Coast studios. In support of Miss Thomas is a strong cast in which are included Barney Sherry, Betty Schade, Colin Kenny, Richard Tucker, Margaret McQuade, Walt Whitman, Andrew Arbuckle and Mrs. George Hernandez.

• • •

Elaine Hammerstein's Next

Elaine Hammerstein's forthcoming Selznick picture, "The Daughter Pays," is rapidly nearing completion at the Selznick Fort Lee studios. The story was written by Mrs. Baillie Reynolds, and adapted for the screen by R. Cecil Smith.

David Butler's Third

Dore N. Schwab, President of the D. N. Schwab Productions, Inc., is on a visit to New York to confer with his eastern office on the release of the first two independent pictures. produced by the Corporation. Both of these are finished and in each David Butler is starred. The first is an adaptation of a Saturday Evening Post story, "Sitting on the World," by Sophie Kerr, and the second is a screen version of Henry Payson Dowst's story, "Alice in Underland," the title of which has been changed to "Smiling All the Way" for screen purposes. In the meantime, Butler is at work on his third story, "Girls Don't Gamble Any More," recently purchased from George Weston. During Mr. Schwab's absence, work will be rushed on the new producing unit for the David Butler Company, now in the course of construction at the Hollywood Studios.

• • •

Four Taylor Specials

William Desmond Taylor will make four super-special productions for Realart during the coming year. The first of these, "The Soul of Youth," from an original story by Julia Crawford Ivers, has been completed. Judge Ben Lindsay of Denver's Juvenile Court, appears personally in the picture.

"The Furnace," from a recent novel of contemporaneous English life and "The Witching Hour," by Augustus Thomas, are others to follow. The fourth has not yet been selected.

• • •

Actor's Wife Asks $50,000

Mrs Ruth H. Blackwell, wife of Carlyle Blackwell, actor, has sued Lucette Valsey, of 7 East Fifty-fifth street, for $50,000. In a Supreme Court complaint she charges Miss Valsey with having alienated the affections of the actor.

The Blackwell's have been separated for some time and Mrs. Blackwell recently sued her husband for separation. She blamed Miss Valsey for having caused the separation. The latter denies the charge.

• • •

Another Novel for American

One of the near-future American productions will be "Whispering Smith." It is an adaptation of the popular novel of western frontier life by Frank Hamilton Spearman. Mr. Spearman is watching with keen interest the "Flying A" adaptation of his novel at the producers' Santa Barbara Studios.

• • •

Change Film Title

Douglas MacLean's sixth Ince-Paramount-Artcraft Picture, announced previously under the working title of "Lucid Intervals," has been changed to "The Rookie's Return."

• • •

"Rich Slave" to Be Novelized

"The Rich Slave" the Jaxon Film Corporation's photoplay starring Mabel Taliaferro has excited so much interest that there is a probability of its being employed to form a plot for a novel.

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stage lighting

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Look for the name MALLINSON on the selvage

H. R. MALLINSON & COMPANY, Inc.
"The New Silks First" NEW YORK

"What Happened to Jones"

(*Continued from page* 65)

bootlegger's operations had been carried on, and Jones whispered, "You wait here."

Jimmie took out his handkerchief and adjusted it, and stole cautiously toward the barn. Neither he nor his friend noticed the heads of the two officers of the law suddenly protruding from behind some bushes. Inside the barn, also ignorant of the proximity of the law, was Green, filling several pocket flasks with a mixture of the stolen whiskey and water. That moment a knock came at the door and Green hid the bottle under the hay, put the handkerchief around his face and started to curry a horse which stood patiently in his stall. Jimmie, also masked, entered. The pass word was given and Green, with a gesture of caution, led Jimmie to the hay stack.

"Got any Scotch?" whispered the visitor.

"This is choice," said Green, removing one of the pinch bottles that he had recently extracted from the milk can, and which was now really only half full of whiskey, the remainder being aqua pura.

Jimmie looked at the bottle, then at him and nodded: "I know it is—the best I could buy!"

Green started, looking at Jimmie suspiciously.

Meanwhile, the latter had taken a corkscrew from his pocket and was opening the bottle. The cork emerged with a loud "plop" and listening at the door, the two officers jumped—jumped with positive astonishment. But they still waited and inside Jimmie tasted the whiskey.

"This isn't as choice as it was," he muttered. "How much?"

Green named his price and Jones bought the bottle, as well as the flask, which he placed in his pocket.

At that moment the door of the barn opened, and lighted by a lantern, the officers rushed in.

Jimmie dropped the larger bottle and dodged the onrush of the minions of the law. The bootlegger, standing in an open space, stamped suddenly on the floor and vanished. Jimmie hastened to the same spot, avoiding the officers, but was unable to find the trap in the floor and then proceeded a general mix-up among the three. Had they looked through the door they might have seen the guileless Mr. Green speeding hastily through the night. Jimmie walloped one of the officers on the nose and was attacked by the other. He had almost succeeded in eluding him when the policeman seized his coat tail, which ripped loose. Seizing the large bottle of liquor on his way, Jimmie dashed past both the officers minus his coat-tail and fled into the night, pursued by the policemen.

Bobbie Brown, watching from a nearby tree, sensed immediately what was wrong and joined his companion and together they flew through the dark, finally bringing up at the driveway of Bobbie's home, which they entered, and succeeded in gaining access to the house through a rear way.

"Gee, that was a narrow escape!" exclaimed Jimmie, "And we are not safe yet. They are right behind us."

An open telegram lying on the desk attracted Bobbie's eyes. He picked it up and read:

Miss Alvina Smith, Quiet Meadows. Missed Train. Anthony Goodley.

Of course, he could not know what a tragedy this had been to the fair Alvina, whose disappointment had been terrific. The reformer's suitcase sat on the floor, where it had been left a short time ago, and the name of the owner was on the tag.

Bobbie looked at this and also a display card which lay on the table containing a picture of Goodley, with his beautiful side-whiskers. The suit case was unlocked and Bobbie opened it.

"I've got a wonderful idea," he cried, "to get you out of this scrape!"

"What do you mean?" asked Jimmie.

"Look at these clothes." He dragged out a suit of the reformer's best broadcloth. "You are Goodley—so now get into these, quick!"

While Jimmie was putting on the garments the two officers, finding nothing but the broken bottle which Jimmie had dropped in his flight, decided that the two men were hiding in the grounds and began searching among the shrubbery.

Jimmie, wearing the reformer's clothes, which were much too big for him, looked dubiously at his friend. "Think I will pass?"

"You've got to have whiskers," answered Brown, and then suddenly had an inspiration. On a shelf reposed Cissy's make-up box with the crepe hair, spirit gum, etc. It took them some little time to affix a suitable pair of side chops, which completely disguised the thirsty Jimmie, and they were none too soon because at that moment one of the officers ran up the steps and rang the bell.

Hastening to hide Jimmie's clothes, Bobbie lifted the lid of the grand piano and dropped them in, while Jimmie shut up the suit case.

Cissy Smith came to answer the bell herself, but stopped on the way, seeing Bobbie and the supposed Mr. Goodley in the living room. She entered hastily. Jimmie immediately recognized her as the girl whose picture he had cut from the paper.

"Oh, Mr. Goodley," cried Cissy, "you have really come after all. My sister will be so happy." They shook hands and she excused herself, going to the door.

"Excuse me, Miss," said one of the officers, "I am looking for the guy that gave me this eye." He pointed to a discolored optic. The boys listened within, shivering with apprehension.

"And I am looking for the party who handed me this beezer," said the other, indicating his swollen nose.

(*Continued on page* 85)

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FOR THE STAGE FOR THE BOUDOIR
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If the millions who use it knew!

Millions of people drink coffee every morning—yet these same people are never sure that their "morning cup" will be just strong enough—just "right". One day it's boiled until it tastes bitter; another day it stands too long, or maybe there's too much sugar in it, or not enough cream.

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avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

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BIG fellows who are making millions out of sugar, are perfectly safe but the little grocer who charges a few cents too much had better watch out.—(Screen Smiles).

. . .

Mother:—"Mercy! Bobby has swallowed a green caterpillar."

Father:—"Caution him not to eat anything that isn't 'ripe."—(Screen Smiles).

. . .

Blimp:—"Isn't money close these days?"

Plimp:—"No, it is just as far off as ever."—(Screen Smiles).

. . .

A man who marries a widow who owns a second hand Ford and nine children has never to waste any time looking for trouble.—(Screen Smiles).

. . .

Mr. Gabb:—"Half the women in the world retail gossip."

Mrs. Gabb:—"Only half of them?"

Mr. Gabb:—"The other half wholesale it."—(Screen Smiles).

. . .

Elsie:—"Oh, mama, my foot feels all prickly."

Mother:—"It's only asleep, dear."

Elsie:—"Then it must be having an awful bad dream."—(Screen Smiles).

. . .

Names is Names.—Susie B. Straight lives at Cripple Creek.—(Screen Smiles).

. . .

"Why did you break off with your girl?"

"Well, by the way she and her mother ran the old man, I saw they'd make short work of me."—(Screen Smiles).

. . .

If the corsets keep on getting lower, the corset covers will soón be worn on the hips.—(Screen Smiles).

. . .

"Is there anything between Betty and Jack?"

"Only Betty's husband and he hasn't been demobilized yet."—(Screen Smiles).

. . .

Woman:—"How dare you ask for money!"

Bum:—"Well, lady, I once got six months for taking it without asking."—(Screen Smiles).

. . .

Man is like a sausage,
Very smooth upon the skin,
But you cannot tell exactly
How much hog there is within.—(Screen Smiles).

. . .

After you have met a girl for the sixth time and she sighs sadly and tells you that she expects to die an old maid you are a goner, you boob, you are a goner.—(Screen Smiles).

. . .

Dooley:—(to fellow mate) "Are ye dead or alive, Mike?"

Mike:—"I'm alive."

Dooley:—"Sure yer such a liar I don't know whether to believe ye or not."—(Screen Smiles).

. . .

Husband:—"If you were only deaf and dumb, dear."

Mrs. Nagg:—"Oh you wish that, do you?"

Husband (wearily) "Yes then I could turn out the light when you got cranked up.—(Screen Smiles).

. . .

Many a useful piano mover's career is ruined when his mother insists on him taking piano-lessons.—(Screen Smiles).

A little jazz is as important in a "black-face" act today as the jig was years ago.
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—ASK ME!—

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I HAVE heard that in a musical comedy the directing managers have great difficulty in picking young women for the chorus. What is the basis upon which such young women are chosen?

SAMUEL SLIDE,
Brooklyn, N. Y.

There are as many bases as there are managers and each has a different formula for success in choosing the wonderful girls of the stage, as Walter Kingsley calls them. Our method may be empirical and Freudian, but here it is for what it is worth. We have helped in the selection of a chorus for one of next year's productions and we have yet to stand or fall by our decisions. But it seems to us, there are only two criteria upon which to choose young women for dancing and singing parts in musical comedies. One is on the basis of their appeal to the senses, just that. The other is their appeal to the protective impulse of man or woman—the appeal to sympathy based on innocence and naivete and ingenuousness.

Better watch for our hand chosen chorus.

. . .

I have heard tell that there are special printers, which do nothing but make the large theatrical printing displays, one sees on Broadway and other streets. Can I find a directory of them somewhere?

JAMES BRIGHT,
Philadelphia, Pa.

Printing for the theater has grown into a specialized branch of the printing field. The requirements are so particularized that this has become necessary. In New York there are a number of well known printers, who occupy themselves only with theatrical matter, but you will find them scattered through the country, too, because high costs have driven many to other locations. J. H. Tooker, 334 East 27th Street, New York City; U. S. Printing & Lithographing Co., 701 Seventh Avenue; Hegeman Printing Co., 136 West 52nd Street; The Carey Press, 10th Avenue and 36th Street, New York City, are but a few of the New York firms.

I want to write a moving picture scenario around the Elwell case. I think it is very interesting and dramatic but before I do this because it will take a great deal of time and effort, will you please tell me if anybody else is doing it.

CAROLINE DOER,
Summitville, N. Y.

We have no definite information as to who may or may not be writing scenarios around the Elwell case but if you desire, we will collect data from the various film companies and I think we will be able to inform you in the very near future that there are hundreds of brilliant solutions to the Elwell problem written with the specific purpose of simplifying matters for the District Attorney's office. By the way, have you a theory or a clue?

. . .

I have heard it said that choosing successful productions for the theater is a matter of emotion and not of logic. What do you think?

LIONEL GRAHAM,
New York.

It is interesting that you should have brought up this question which we were discussing with Henry Miller only a few days ago. Mr. Miller was talking about a successful theatrical manager, who was noted for his lack of analyzation of conditions in choosing a play for production. He chooses plays, said Mr. Miller, because he has a hunch that they are successful. "To my mind," he continued, "that is the only way to work in the theater. There are so many causes leading to the success or failure of a play that he believes logical analysis leads only to a conclusion that there is much to be said on both sides. It is difficult to answer your question.

. . .

Is Harry Burleigh a negro—I mean Burleigh the musician and song writer?

JOHN PINN,
Bloomfield, N. J.

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HUGO RIESENFELD, Director
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WHERE'LL WE EAT?

Ben Hur, City Island

Ben Hur, the well known Macedonian horseman, is now devoting his attentions to the transient travellers in horseless carriages up City Island way. The direct management of the resort is in the able hands of Gus Schult, for many years the manager of the Greenroom Club in New York City. Wild Indians no longer roam through the woods and primeval forests hard by the Ben Hur; the tables in the dining room overlook Long Island Sound, and the happy diner may watch the little sailing boats go pro and con upon the briny deep, sparkling in the brilliant sunshine, or phosphorescently glittering in the moonlight.

. . .

Grand Union, Saratoga Springs

Quoting from a letter from the celebrated advertising authority, George W. Tryon of the Times Building, concerning the Grand Union Hotel at Saratoga Springs, ". . . the furniture is in a wonderful state of preservation. . . ." This statement alone is going to mean much to wayfarers seeking the Canadian frontier. Nothing is better for a tired mortal of any sex than a good rest amid well preserved furniture. Hamilton Burney, who ran the Claridge for many years in New York, has charge of the preservatives at the Grand Union, and administers them with a lavish hand.

. . .

Plaza Hotel, Asbury Park, N. J.

Accessible either by rail, foot, or auto is the Plaza Hotel at Asbury Park, New Jersey. It makes a pleasant goal to reach at the end of a short journey, and one of the pleasantest things in connection with the establishment is the grill, comfortable and most refreshing. The Plaza is easy to find, even for the simple, at the jumping-off place where Cookman avenue runs into the well known Atlantic Ocean. The exterior is a dazzling white that maintains the cool temperature of the interior, and the shutters and blinds that fit each window are that restful shade of green that matches the tropical waters of old ocean's gray and melancholy waste.

. . .

Hotel Majestic, New York City

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"What Happened to Jones"

(*Continued from page* 80)

Cissy led the two policemen into the living room. Trembling, but endeavoring to keep calm Bobbie and Jimmie listened to the officers' complaint.

"Those fellers came in here," said one of the policemen," and the one we're after is wanted for bootlegging, resisting an officer, assault and battery with intent to murder."

"Are you sure there isn't something else?" mumbled Jimmie.

"Aint that enough?"

"I am sure you have mistaken the place," interrupted Cissy. "There is nobody of that sort here." She pointed to Bobbie. "This is my brother-in-law and a gentler soul never lived." Then, indicating Jimmie, "And this is none other than Mr. Anthony Goodley, the eminent reformer whose motto is 'Down With Liquor.'"

The officers scratched their heads. "Can't understand it nohow. I am sure those fellers came in here." They finally desisted and departed.

But not to leave the grounds. On the other hand, unknown to the occupants of the house they secreted themselves behind certain trees and waited.

In the bedroom that had been prepared for the occupancy of the eminent Mr. Goodley, Alvina was standing at this moment looking sadly about, smoothing the pillows on the bed and re-arranging the things on a small table. As she did so she picked up a book entitled, "Evils of Society" with Anthony Goodley as author, the first chapter of which was devoted to the pernicious character of tobacco.

Matilda entered at that moment and Alvina, in tears, sobbed: "It's such a disappointment to know that Anthony is not coming after I have waited all these years!" Matilda strove to comfort her, noticing as she did so a strange protuberance in the front of Alvina's dress.

"My dear," she cried, "you swallowed a lump!"

Her sister rolled her eyes lugubriously and drew forth a packet of letters at least six or seven inches thick and tied with a four-inch ribbon. "His love letters," she moaned, and again burst into tears.

Despite the fact that the two officers believed that they had been utterly unseen in their movements, as a matter of fact Bobbie Brown had watched them from a window and realized that they were still on the grounds. He strolled back to the living room where Cissy was just taking leave of the disguised Jimmie Jones. "I will tell my sister you are here," she said.

The moment she had gone from the room Bobbie whispered to Jimmie, "The officers are still out there watching for us. We shall have to keep this joke up."

His friend, unhearing, was staring straight after Cissy. "So that is your sister-in-law," he said. "My, she's a charming girl and much prettier than her picture."

"What picture?"

"Oh, that is, I meant prettier than I had pictured her in my mind."

(*To be continued next issue*)

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VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND THEATER—Week of July 5—Lieut. Gitz-Rice, assisted by Hal Forde were easily the hit of the evening. Lieut. Rice, as most everybody knows is a singing composer. "Dear Old Pal of Mine," "Fritzie Boy," and many other successes were written by him. Another unusual offering as well as being an added attraction that shared headline honors is Billy Arlington, assisted by Elinor Arlington, C. I. Taylor and E. F. Hennessy in "Mistakes Will Happen." Adelaide Bell, billed as "Danseuse Extraordinaire" is a graceful dancer with personal charm that wins the audience from the opening to finale. Bert Gordon and Gene Ford in "Recital Classique" proves quite entertaining and as Gordon is a good comedian and Miss Ford possessor of a good voice the combination wins them abundant applause. Vokes and Don offer a witty dialogue that supplies the real humor in the bill, while Ed and Birdie Conrad in "Honey Songs" scores a hit. Other acts of merit are: George and May Perry, novelty entertainers; Enos Frazere, "The Ace of Thrillers," in sensational and daring feats on the flying trapeze, and the Three Regals, a trio of merit. Motion pictures of current events and Topics of the Day, wise, witty, and timely comments on topical themes culled from the press of the world.—L. K. Fine.

PATERSON: MAJESTIC—July 1-3, Quixey Four, "The Boys with the Pep"; Baker and Rogers in "Tramology"; Daly, Mack and Daley, a comedy novelty on skates; Cappell and Walsh, "Discord and Harmony"; Gates and Finley, in "The Instructor."—Neer.

PITTSBURGH: DAVIS—Stella Mayhew, supported by Billie Taylor caused some fun at the Davis last week. Miss Mayhew is well liked in Pittsburgh and made a big hit. The "Rainbow Cocktail," a miniature musical comedy was fair—in fact Helen Coyne was the only clever person. Frank Ward was good; so was Calvert and Shayne. Harry Auger and Netta Packer offered "There's a Reason" to good advantage. Powers and Vernon were the real applause getters and were worthy of it—they were par excellence. Aerial Valentines were mediocre. The "Act Beautiful" closed the bill. Next week—Harry Wakon, Jr., Claudia Coleman, Tato, Harry Mayo, Kessel and Blake.—Loughry.

SAN FRANCISCO: ORPHEUM—Joseph Howard furnishes the featured act in "Chin Toy." Ethelyn Clark plays the feminine lead. Other principals are Max Ford, Jack King and Sun Ki Gee, with a bevy of girls up to the usual standard of attractiveness. Billy Kelly with George Rolland and Helen Western, in "Fixing the Furnace," are a scream. Bill Robinson, colored monologist, opens the show successfully. Others on the bill are Bruce Morgan and Franklyn Gates in nut comedy, Spence and Williams with the same act recently played by them, and Reddington and Grant in a good comedy bouncing exhibition. Alexander Carr and Josie Heather continue from last week. The town is crowded on account of Democratic convention. As a result capacity business.—De Lasaux.

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